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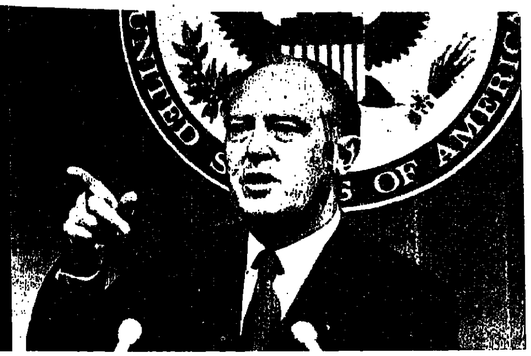
THE MAN BEHIND JARRING

By ERWIN FRENKEL



Our Washington Correspondent reports that behind Dr. Jarring (above left) stands the plan outlined last June by U.S. Secretary of State Rogers (at right). He writes: the real question, in American eyes, is whether Israel is ready to withdraw.

WASHINGTON

BEHIND all the bustle prompted in the past week by Gunnar Jarring's proposals for a peace agreement, lay an old, more familiar diplomatic entity, known as the Rogers Plan.

Worked out in 1969 in the course of the Big Four talks and the bilateral conversations between Moscow and Washington, that plan represented a U.S. attempt to satisfy the "legitimate" demands of Israel and the Arabs. It called for a general peace agreement, as distinct from a partial settlement, and an agreement which is mutual, specific, and contractually binding between the parties, thus meeting Israel's demands. At the same time it stipulated a return to the international boundary of 1948 as the principle underlying a territorial settlement with Egypt, and a similar withdrawal — with the possibility of insubstantial changes — from the West Bank. Such issues as Jerusalem, Gaza, the refugees, and final precise delineation of the boundaries were to be left to the sides.

Implicit in the plan was rejection of Israel's view that security was a function of territory. But to overcome Israel's apprehensions about security, Mr. Rogers introduced the concept of guarantees.

Consistent U.S. position

The plan was put forward in order to maintain U.S. credibility with the Arabs, but its principles reflected a more or less consistent American position since 1967.

It was shot down, to Washington's great consternation, by Nasser and Moscow, and lay dormant but not forgotten, for more than a year until it was, in effect, pulled out of the drawer again by Dr. Jarring last week.

In doing so Dr. Jarring, undoubtedly upon urging by the U.S., apparently reached the conclusion that the time was ripe to put both sides on the spot. Egypt was to be compelled to make explicit whether it was prepared to make a peace agreement with Israel, rather than with the Security Council, the Big Four or that convenient entity known as "states in the area." Israel was to be finally compelled to say whether withdrawal in fact means withdrawal.

And thus several days after Dr. Jarring had submitted his little note to the parties, Assistant Secretary of State Joseph Sisco told a national television audience, that the time had come for "hard choices" by both sides.

The U.S. interest in having these choices made is clear. It wants a settlement to avoid the danger of confrontation with the Soviet Union. And it wants a settlement which is genuine and durable because it is persuaded that once this is achieved Soviet influence in the Middle East, and specifically Egypt, would be diminished and U.S. fortunes in the area would again rise.

American officials are less persuaded of the Russian interest in such an agreement, and have equally compelling doubts about the parties themselves. But they, perhaps unlike the Russians, can more easily be prodded from outside.

In sharpening the issues Dr. Jarring's move — despite his continuing concern for secrecy — also brought into sharper focus the possibilities that are waiting around the corner. If Egypt is unwilling to take any steps which imply readiness to make peace *with* Israel, the Jarring effort will once again falter. But if it is willing, it can choose to pose its maximum demand, total withdrawal, in which it would not have U.S. support, or settle for the Rogers Plan, in which case it would have full U.S. backing.

In such circumstances, as observers here foresee, Israel would be forced to decide whether it accepts the Rogers Plan, or whether, despite a significant Egyptian peace offer, despite U.S. opposition and despite international isolation it maintains its demands for important territorial modifications. Moreover, say those sources, if war were to flow out of such a posture, it would be a war waged by Israel not to achieve peace, but to secure territorial demands.

A third alternative, not raised by Jarring, but inherent in Egyptian President Anwar Sadat's proposal to reopen the Suez Canal, is a partial and temporary settlement.

The aim of such a solution would be to gain time, to postpone war and enable diplomacy to pursue its course without the threat of immediate hostilities.

U.S. officials, as in the past, prefer a general peace settlement. However, they are not prepared to rule out the advantages that might be gained from a partial solution, and certainly not ready to say that this avenue should not be probed. For if an impasse is reached in the Jarring talks, such a settlement, by reducing the chance of great power involvement, would be better than no settlement at all.

Jarring defended

Israeli annoyance at Dr. Jarring's initiative is understood here. But American officials dismiss with some warmth the contention, voiced by Deputy Prime Minister Yigal Allon, that the U.N. envoy overstepped his bounds. At the same time they believe the U.S. commitment to Israel, both materially and politically, is sufficiently explicit to make Israeli fears unwarranted.

The level of economic aid and military supplies received or in the pipeline to Israel is beyond anything ever imagined in any previous Administration. Moreover, the U.S. has given Israel firm undertakings that it will not demand the withdrawal of even one Israeli soldier, except in the context of a peace agreement between the parties. It has stated further it will not support and will oppose any solution calling for total return to the borders of June 4, 1967, and that it will oppose any settlement that would alter the Jewish character of the State.

This represents an advance from the premises inherent in the seven points for a settlement which President Johnson's Secretary of State, Dean Rusk, once submitted to Nasser. For Mr. Rusk was speaking of withdrawal by stages, which the Nixon administration does not.

The real question, therefore, in American eyes, is whether in fact Israel is ready to withdraw, assuming a suitable and meaningful response could be elicited from the other side. And while no one is prepared to admit this, the working principle in the State Department, and perhaps of Dr. Jarring as well, is that Israel is not ready, but with proper management could be "persuaded."

The tools of such persuasion are not necessarily the obvious instruments — those sanctions available to a great power upon whom a small country is dependent. There are more subtle and equally effective manoeuvres whereby Israel would be placed in a lonely and increasingly awkward international position, until its resistance wore down.

The U.S. initiative of last June was perhaps a partial model. Israel, at first, rejected the American overture, but was told not to make its position public, pending Cairo's response. When Cairo agreed, it was difficult for Israel to sustain its rejection.

Yet all speculation about the present state of the Jarring exchanges and who is being put on the spot by whom or the possibilities which lie ahead is in the end irrelevant without precise knowledge of the texts which are being exchanged.

For even without making substantial progress, the Jarring talks have reached a stage where all can hang on a preposition like "with" or an article like "the." This gives officials great scope for "public diplomacy" as Anwar Sadat and his colleagues have demonstrated. For the fine print loopholes for evading a peace commitment can be blurred in public statements or interviews with visiting journalists.

But it is the fine print which counts. And until that becomes clear nothing will have changed but the calendar.

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"THE introduction of a National Health Service — which will most likely be promulgated by the present Knesset — will not ease the pressure on the country's medical services. The opposite is true, at least in the forseeable future. I believe they will even deteriorate."

This is stated by Mr. Moshe Saroka, director-general of the Histadrut's Kupat Holim, the largest in the country, which encompasses two-thirds of Israel's population. There are five smaller Sick Funds; under the proposed law, they will continue to function—but under Government control. "I am not referring to problems arising out of the transitionary period, when the Sick Funds turn over their authority to the Government; I'm talking about the fact that the Government has not shown any great efficiency in running its public services — witness the post office, the telephone service and the customs."

Mr. Saroka, who has been active in Kupat Holim almost since its inception half a century ago, is called — in Kupat Holim circles — "The real Minister of Health."

"In 1949, the Government had 702 hospital beds; today, it has 3,959 — a growth of 464 per cent. Kupat Holim, which had 388 beds in 1949, now has 2,804 — "a growth of 622 per cent." Moreover, many of the Government "beds" are in scattered pavilions, such as in Tel Hashomer and Assaf Harofeh. These should be rebuilt into regular hospitals, such as Kupat Holim's Beilinson, Meir, Sharon, Beersheba, Afula, etc.

"The facts are these: The standards of convenience and conditions are much higher in Kupat Holim hospitals than in Government ones. It is inevitable that most monies used to build hospitals will be diverted to improve the standards of Government hospitals — thus Kupat Holim hospitals will mark time until the Government catches up with us," said Mr. Saroka.

But a worse shortcoming, he felt, is the fact that the proposed National Health Service will draw its budget from the Government. It will not be a semi-autonomous organisation, such as the National Insurance Institute. "Therefore, the National Health Service will be subject to various political influences; it will be used as a ball in the political game of the parties jockeying for position and influence. If the Government faces great financial demands and drains on its resources from other quarters such as security or absorption, it will not think twice about diverting funds, earmarked to build a hospital or a network of clinics, to these purposes."

Mr. Saroka took the British system as an example. He said that after the introduction of free national health the services began to deteriorate, and today in Britain "there is a definite trend back to private doctors and personalized help, and away from the crowded hospitals and waiting rooms where health measures are handed out on an assembly-line basis."

The root of the evil there, as it will be in Israel, he believes, lies in the fact

MOSHE SAROKA

that the "tax" for health services is lumped together with all other taxes, such as those earmarked for education or social welfare. "The Government, swayed by political influences, will not dare to raise taxes, even if money is desperately needed for medical services, in an election year."

Mr. Saroka returns to his own proposal, which he has been advocating for years: the establishment of a semi-autonomous national health service, free, in as much as is possible, from all political influences. It will collect its own contributions—as does the National Insurance Institute. Few persons would object to paying this tax, for they will see it not as a tax, but as an insurance premium. Such a semi-autonomous national health service, which would be run by a public council, would absorb all the existing Sick Funds and form one nationwide network.

"This will provide for a truly unified health service; it will allow for the proper distribution and regulation of manpower; it will allow the hospitals to accept patients on a functional or geographical basis, or on both, if the case warrants it. The Histadrut, and the Alignment have not accepted this proposal, he says, because they are afraid that it would weaken the Histadrut.

"Moreover, a certain ideology exists in Israel which says we should not eliminate existing institutions in favour of new ones; that it is much better to set up an 'authority' which will run the existing services through the imposition of Government regulations. The Histadrut always saw the fee paid for Kupat Holim services as part of the overall Histadrut organizational tax, says ahad. It is hard for many to break away from this traditional concept."

Mr. Saroka believes that the Histadrut, by separating its health services from its other duties, would be able to free itself for a wider field of action. "The introduction of a national health service under direct Government control is only a half-way step towards a true national health service," concludes Mr. Saroka.

THE NATIONAL HEALTH

TWO INTERVIEWS WITH KUPAT HOLIM OFFICIALS

BY MACABEE DEVAR

ESTABLISHING a National Health Authority will reduce the amount of "politics" in providing medical aid, not increase it. This is stated categorically by Mr. Stephen Grayek, of the Central Committee of the Kupat Holim of the Histadrut, who is one of the men in the Histadrut who will "guide" the Sick Fund into the Authority.

He adds that the Alignment is running health matters in the country today. It will continue to do so in the future (if the Alignment parties continue to be returned in the same percentage by the electorate).

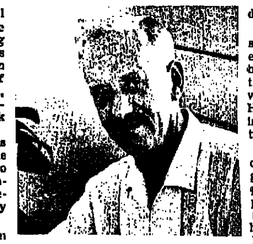
"Today," he says, "Kupat Holim can do anything it wants to by itself; it does not have to take into consideration the viewpoints of the other Sick Funds. But when the Authority is established, the weight of the Histadrut Sick Fund will be reduced in the Council running the Authority; nevertheless, it will undoubtedly have the deciding voice. But decisions will be taken jointly — after discussions back-and-forth across a 'round table'. Even if the Alignment outvotes the other representatives, its members will still be influenced somewhat by the opinions of others."

Do you know why Dr. Gjebin resigned as Director-General of the Ministry of Health?

Answer: No. I do know that he knew that the Abba Khoushy committee recommended, by a majority vote, to implement the national health scheme through the existing Sick Funds. This was several years ago. Dr. Gjebin knew this; he accepted it. I can only surmise that his resignation is due to a breakdown in "communications" between him and the Minister of Health, Mr. Victor Shemtov.

How will the Authority be run?

Answer: According to what I understand, it will be run by a Council headed by the Minister of Health. Its members will consist of the Director-General of the Ministry of Health; a representative of the Ministry of Labour (the Ministry of Labour is an important partner since it encompasses the National Social Insurance Institute which will play a role in setting up the Authority); a representative of the Ministry of Finance (an important



STEPHEN GRAYEK

partner, for the Authority will certainly run at a deficit); one representative of the Scientific Council of the Israel Medical Association; and one of a University (probably of a medical school). In addition, there will be several representatives of existing Sick Funds, with Kupat Holim of the Histadrut outnumbering the others, since it also outnumbers the others in membership.

(Other sources say that the Histadrut Kupat Holim will have 11 seats; the other Sick Funds two. Thus, there will be 19 members in all.

Today, 84 per cent of the population belong to one or other Sick Fund. (In reality, it is closer to 82 per cent, since about two per cent are "in and out" of the Sick Funds, joining, leaving, re-joining, etc., according to their economic condition, etc.) Of the 84 per cent, 72 per cent are members in the Sick Fund of the Histadrut; 12 per cent in the other Sick Funds. Thus, 16 per cent of Israelis are not members of any Sick Fund.

Aid to Arabs

Who will be the biggest beneficiaries from a National Health Scheme?

Answer: undoubtedly the Arab minority. Since joining a Sick Fund will be compulsory, they will all have to join. I estimate that only about 40 per cent of the Arabs belong now.

Isn't there a danger that the Histadrut Kupat Holim will gradually "eat up" the small ones?

Answer: Why should it? The small ones don't bother us. We don't exist to make a profit. Competition between us can be a "healthy" thing. But we do have one big advantage over them — we have the Histadrut behind us, and if we run into financial trouble, we can go to the Histadrut.

Under another law now being discussed, all employers will be obligated to pay the "parallel tax". At present, only 90 per cent of employers do so. This will, in some measure financially strengthen the health network. At present, Kupat Holim (Histadrut) members pay four per cent of their salaries up to IL1,000; their employers pay a *mas makbil* of 2.7 per cent on the *entire* salary.

The 16 per cent of the population not enrolled today in any Sick Fund can join any they want; moreover, members in existing funds can switch from one to another whenever they want. All the Sick Funds will collect identical dues.

Regional hospitals

But won't many persons prefer to join the Histadrut Kupat Holim since it runs a network of hospitals?

Answer: When the Authority takes over, admission to hospitals will be on a regional basis. Today, members of other Sick Funds go to Government hospitals; in the future, admissions should be on a regional basis. We in Kupat Holim (of the Sick Fund) pay more than IL60 a day to keep one of our patients one day in a hospital like Beilinson; the other Sick Funds pay only IL16 a day to send a patient to a Government hospital.

(Mr. Grayek admits, however, that Kupat Holim also sends a large percentage of its patients to Government hospitals and pays only IL16 a day.)

Mr. Grayek believes that the entire medical setup in the country will improve under the Authority. Primarily, it will consider the country as a "whole," and act accordingly. It will, for example, draw up plans to build more hospitals, especially for mental patients; it will regulate and plan manpower; trying to overcome the shortage of medical manpower, it will be active in seeing that the barrier between the clinic and the hospital doctor is broken down, and that these two doctors cooperate, instead of ignoring each other.

"The problem," Mr. Grayek concludes, "is that the Authority exist, it will only as a plan. It has to be discussed and approved by the Government; it has to be submitted to the Knesset; it has to go through the appropriate committee; it has to have three readings. All this will take time, at least one year, and probably a year or two more."

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THE ARRANGEMENT

When is the "Who is a Jew?" debate concerned with the question of the merits of one or another aspect of religious life in Israel, and when is it really a debate over the very essence of Israel's existence as a Jewish State, a fight-to-the-finish combat, as it were, between religion and secularism in Jewish life? This question is discussed here by CHARLES S. LIEBMAN, Associate Professor of Political Studies at Bar-Ilan University, in reviewing former Knesset Member SHULAMIT ALONI's new book, "Hahesder: Mimedinat Hok Limdinat Halacha" ההסדר: ממדינת חוק למדינת הלכה (The Arrangement: From a State Ruled by Law to a State Ruled by Halacha; Tel Aviv, Otpaz, 146 pp.).

SHULAMIT ALONI

SHULAMIT Aloni, former Alignment Knesset Member, was dropped from a "safe" place on her party's list in the 1969 Knesset elections because she incurred the wrath of party leaders. After reading her latest book, one can only be grateful to them. In this book, Mrs. Aloni sets forth her objections to "religious legislation" in a short polemic. While most of the book focuses on the "Who is a Jew?" issue, the case is really a paradigm for her contention that because we lack a written constitution we are becoming a Halachic state with no respect for individual liberties and rights. One suspects that it is anger with her own party leaders which led to the accusation reflected in the book's subtitle.

One can undermine the Jewishness of Israel in two ways: The first is by a frontal assault on Jewish values, the Jewish tradition, and the Jewish nature of the State. Such assaults, once commonplace when the "Canaanites" were influential in Israeli cultural life, have gone underground. Especially since 1967, when the interdependence of Israel and the Diaspora have become so evident, "Canaanism" borders on national suicide.

The second is the indirect assault on Judaism, less overt but far less subdued, which mounts its attack through an affirmation of "universalist" values, which upon closer examination often turn out to be not universalist but 19th-century secularized Protestant values. Fortunately for their proponents, these values are associated with such catch phrases as "separation of church and state," "freedom of religion" and "universal rights of man," which evoke a positive emotional fervour from almost all of us. (Separation of church and state is a possible exception.) Proponents of these viewpoints do not, one hopes, begin with the deliberate intention of attacking Judaism. But they rarely ask whether what they seek to achieve, and whether the reality which lies behind the slogans of "freedom" or "rights of man," are really appropriate to the slogan, and more to the point, whether their real values are not inimical to Judaism.

Thus, we all agree on "the equality of man." I object, however, to its use as a referrent to the obligation of Jewish institutions — and Israel as a Jewish State — to facilitate Gentile settlement in Israel or even as a denial of Israel's right to discourage non-Jews from acquiring Israeli citizenship. But even if one thinks that discouraging Gentiles from settling in Israel does deny some basic right of man, one is still entitled to ask whether preserving the Jewish character of Israel does not take priority.

* * *

SHULAMIT Aloni's attack on Israel as a Jewish State is difficult to categorize. Her most frequent posture is as the defender of human rights which are being trampled by the growing volume and severity of religious legislation. (The Orthodox reader will derive a peculiar kind of pleasure from the book. He never dreamt that things were so good; that there really was such an increase in religious legislation since 1948; that religious criteria played such an important role in the State. Of course, they do not, and Mrs. Aloni does not substantiate her general charge.) But, whereas the author's assault on a Jewish State is generally presed indirectly, it is also mounted directly.

She wants us to be a nation "like all other nations." This, she maintains, was the desire of political Zionism. "But now, 22 years after the founding of the sovereign State of Israel, anyone who uses this phrase is rebuked and they (who? — C.S.L.) are prepared to banish him into exile if he wants to be a nation like all other nations."

Her concern for individual liberties, so precious to universalist secularists, vanishes in her last section where she presents her case for group libel laws. From her context it appears that freedom and liberty means freedom for those with whom Mrs. Aloni sympathizes, i.e., those like herself who believe that Israel should have no specifically Jewish-religious character. Quoting her own words in the Knesset, she says that since Gentiles, especially but not exclusively those who intermarry with Jews, are insulted and their loyalty is questioned, "it appears to me that — in order to put a halt to this, in order to express our desire that there be no discrimination based on origin or religion . . . there is room to protect those who are injured on this basis."

Even if one agreed with Mrs. Aloni's charge that non-Jews in Israel are especially subject to insults, those who value liberty for all should feel that it is wrong to combat this by passing group libel laws establishes dangerous precedents for limitation of freedom. On the other hand, Mrs. Aloni would not only permit intermarriage in Israel. She also sees a dangerous threat to liberty in the fact that one reason the Knesset refused to sanction the separation of nationality — *le'om* מאום — from religion was that separating them might encourage intermarriage.

In a sense, it is easy to dismiss Mrs. Aloni. Easy, because her sympathies and prejudices are inimical not only to Judaism but also to the interests of the State itself as long as it is dependent on world Jewry. Precisely for this reason one must note three aspects of her book that ought not to be lightly dismissed. The first point is that the author's polemics and disregard for sober presentation of evidence characterizes the beginning and end rather than the middle section. Here she engages in a lengthy discussion to demonstrate that the Minister of the Interior from 1960 to 1970 acted contrary to the law when he instructed his clerks to inquire into the veracity of citizens' declarations. The discussion here is not especially relevant to the books's theme, is rather disjointed and confusing, and leaves an impression that Mrs. Aloni is really only trying to get even with somebody, but it is nevertheless enlightening.

Many readers, for example, will probably be surprised to find evidence that the Knesset *has* on occasion forced the Government to change its policies. Furthermore, in the course of her presentation, the author presents some very interesting public documents, heretofore not accessible in popular works. While one may question her additional reliance on such sources of information as "Ha'olam Hazeh" or sources of values as Mr. Tewfik Toubi, Rakah M.K., the author's prejudices are so clear that it is easy to sift the wheat from the chaff.

THE second aspect which deserves attention are the anecdotes at the beginning of the book which Mrs. Aloni provides as documentation on the abuse of human rights. Assuming that these cases occurred exactly as she presents them, a careful reading of them shows that the injustices and abuses are not as serious as the author claims, remedies were often available, and in fact, some injustices were remedied. But what startled me into a reverie of reflection was that when I read her anecdotal material and when I discovered that the source of abuse or indignity was a religious source, I was not shocked. Outraged yes, but not shocked. I am not familiar at first hand with the workings of the religious establishment, rabbinical or political; I know them only by reputation. But Mrs. Aloni made me realize what their reputation really was when I found myself hardly dismayed by accusations that they had acted in an injust manner.

The final aspect of the book which must not be easily dismissed is the notion of religious law. Non-Orthodox Jews, even those most sympathetic to the tradition, often quake at the mention of the words "religious legislation." It has such a medieval, tyrannical ring. What the non-Orthodox often fail to understand, what the Orthodox have failed to communicate, is that if religious consideration — unlike social, economic, military, or political considerations — can never limit individual freedom, then religion ceases to be a public matter. It either becomes the sanctification of whatever exists, in which case it is truly a menace to liberty and freedom, or it becomes trivial.

This is truer of some religions than others. To deny Protestantism the right to press for religious legislation is less serious. To deny such a right to Judaism, which Mrs. Aloni would do by constitutional legislation, is destructive, because Judaism unlike Protestantism, speaks to the individual through the community, and to the organized society as much as at the level of prayer or private fulfiment of commandments. If religious claims are to surrender their demand for religious legislation then they must surrender the idea of Israel as a Jewish State. Much as Mrs. Aloni might welcome this, such a surrender would have consequences inimical to Israel's relations with Diaspora Jewry and to the loyalty which the State could command from a sizeable portion of its population. The idea of "religious legislation" is something the non-Orthodox Israel must learn to live with, for it is inherent in the Orthodox Jew's national political identity.

On the other hand, the religious parties tend to justify religious legislation on procedural grounds. In negotiating quietly with the leaders of the largest party, they extract promises of support; and when they do get their way by political pressure, they justify it as the will of the people. The charge of the extreme secularists that a law grounded in the religious tradition is *ipso facto* bad — is a stupid charge. However, the reply that because the religious legislation received the sanction of a government majority it is *ipso facto* good — is equally stupid. The tendency of the Orthodox to justify governmental policy which they like on legal-procedural technical grounds is infuriating to the non-Orthodox, and in the long run self-defeating. (The Orthodox themselves got a taste of it in the majority opinion in the Shalit case.)

* * *

THE problem, of course, is what standards other than procedural ones exist to legitimize religious legislation in Israel in the eyes of the non-Orthodox. In many cases, such as the "Who is a Jew?" controversy surrounding separation of religion and *le'om* מאום the standards can be Jewish rather than religious. In other instances they may be broadly humanistic and universalistic. In some cases they can be justified in terms of national unity. (But this cannot be overdone: if every time their interests are threatened the Orthodox are going to claim that national unity is at stake even secularists with a lot more patience than Mrs. Aloni are going to wonder if the price of national unity is not too high.)

But in some instances there is really no way in which the Orthodox can justify their claims to the non-Orthodox; in some cases no standards of legitimacy common to both religious and non-religious exist. In such cases, before religious parties seek to enact new legislation or even protect the *status quo*, they might first search carefully to ensure that what they are defending and imposing on others really is a "religious" imperative not subject to reinterpretation. Perhaps if the Rabbinate felt a bit less secure about their political protection, they might work a bit harder at Halachic interpretation. Furthermore, religious parties might ask themselves whether in the hierarchy of desirable ends, the end which is legitimate only by particularist religious standards ought not to be sought through non-political means. For example, the issue of public transportation on Shabbat seems to be closed. If it were possible to raise the issue anew, I feel that the Orthodox should rely on education rather than legal authority, and seek to persuade the non-Orthodox rather than coerce them.

The paradox is that in the "Who is a Jew?" controversy, one has ends (the unity of Jewish national and religious identity and maintaining the Jewish character of Israel) that are legitimate by Jewish and I would argue even by universalist criteria. Mrs. Aloni claims to make a case against religion when the real case is against Judaism.

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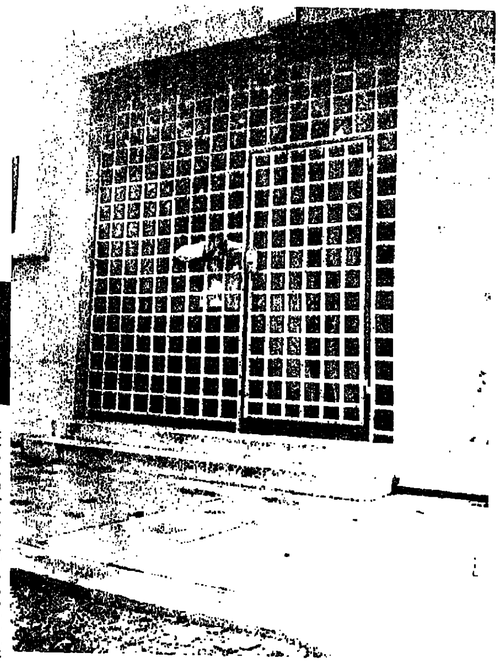
It is very difficult not to like MICHAEL HAZANI, who has been Minister of Welfare for the past six months, writes POST reporter SUSAN BELLOS. He gives the impression of a man who cares not only about his job, but about his 'clients', the poor and disadvantaged sections of Israel's society. He has conveyed his caring and his seriousness so well in fact, that when he presented his Budget speech in the Knesset, he was greeted with general applause and almost no criticism from any faction—a rare achievement for any minister anywhere. Some of the applauding Knesset members might not have been so enthusiastic had they realized just how radical some of his new thinking is. His attitudes, certainly for a National Religious Party minister, might be termed downright revolutionary. But it remains to be seen just how his ideas will be translated into action—or whether he will be permitted to carry them out.

MR. WELFARE



The closed wing at Tzofia, the Ministry of Welfare Home for Delinquent Girls. New inmates are kept behind bars for their six-week "absorption period." The reason, according to the Ministry of Welfare, is that this protects the new girls, all of whom have been prostitutes, from their pimps. Another reason may quite simply be punishment.

THE Ministry of Welfare has for many years had the appearance of a quiet, if rather mellow, backwater. Head Office was and is, several floors above a row of shops in Jerusalem's King David Street and rather Dickensian bearded clerks were perched in cubby-holes down long dark corridors. Higher officials on the third floor usually radiated a Panglossian good cheer about the success of their own work, and the state of the nation's welfare.

All this has now changed. Head Office is still in King David Street but it has a handsome new bronze door, befitting serious Ministerial proportions. The officials are no longer Panglossian. There are regular weekly meetings between the new Minister, Mr. Hazani, and his Director-General and Assistant Director-General; and there is a refreshing mood of re-appraisal and re-thinking on basic matters of policy.

Mr. Hazani has come out loud and clear on some major issues. The Ministry, he believes, must not merely concern itself with bemoaning the economic plight of the poor, but must actively fight to get them more money and to get the thousands of people below the welfare line who are not registered as recipients, onto the rolls. Unfortunately, the steep rise in the cost of living over the past year has meant that even those on welfare will not be gaining any benefit from the money Mr. Hazani has already won for them. The increase in welfare payments, large as it looks on paper, has barely managed to prevent a worsening of the recipients' financial position; actually it has done nothing to improve it.

MICHAEL HAZANI

Not poor only

The former minister, Dr. Yosef Burg, did make frequent public pleas for larger welfare allowances, but now Mr. Hazani is prepared to admit that the poor are not the jealous domain of the Ministry of Welfare alone, and that the Ministry of Welfare is not just for the poor. Answering a question about delinquency in the Knesset, Mr. Hazani admitted that: "We cannot solve all our problems by ourselves, there must be inter-Ministerial co-operation on this and on other problems". This may sound just plain commonsense, but in the days of Dr. Burg, such a statement would have been an admission of failure on the part of the Ministry of Welfare. Even today it is a brave and generous statement, since regular cooperation for example, between the Ministries of Welfare, Health, Education, Police and Labour (including National Insurance) is extremely limited, and relations between Welfare, Health, Education and Labour are often enough positively hostile.

Mr. Hazani has also taken a serious tilt at the Ministry of Education. Last year Education Minister Yigal Allon, in his maiden press conference in his new job, made a ringing and impassioned plea for more pre-school education, but since then little has been heard from him or his Ministry on any concrete plans for this. Mr. Hazani, in the Knesset a few weeks ago, coolly suggested that his Ministry set up pre-school centres for working mothers and large families, and added that in five years there would be an extra 560 Ministry Welfare social workers in elementary schools.

This move, which is a vital part of any preventive work against delinquency, is not likely to be sympathetically viewed by the Ministry of Education. It implies a failure in this area on the part of the schools and the Ministry of Education. Nor are Ministry of Education officials likely to enjoy the prospect of Ministry of Welfare workers taking up the problems of children who "fail" against headmasters, teachers, inspectors and school psychologists.

During his reply to questions after his Budget speech, Mr. Hazani made use of phrases remarkable for a Minister from his party. Explaining that additional weight must be given to community workers, he said that the object of their work must be to "induce social change" in the communities needing help and to "raise their standard of living". This would be all very well for somebody like Dr. Israel Katz, the head of the National Insurance Institute, who runs his own one-man pressure group on behalf of the poor, but it is a novel statement coming from the Ministry of Welfare.

Mr. Hazani wants to promote community work, and the job of community workers might be defined as helping groups of people to organize themselves to attain certain social goals, a task closely allied to politics, if not to parties. Any community worker worth his salt will be organizing slum dwellers against the Ministry of Housing, or in the case of school dropouts, against the Ministry of Education, or as happened recently, against the Government, when it comes to areas like price-rises. Mr. Hazani knows this, for he made it quite clear when he said: "The community workers must organize citizens around their problems and their basic requirements and assist them in receiving additional essential services, improving present services and modifying them according to their demands. The community workers will deal with *all* (Hazani's italics) the problems and the needs of the community and will act to solve problems and to supply needs. Their main concern will be directing towards these groups affluence, in the broadest meaning of the word, in housing, urban renewal, education and youth work, prevention of delinquency, absorbing aliya, rehabilitation of the handicapped, and care of the aged. The service will also make sure that citizens know their rights, through such agencies as citizens' advice bureaux" (from his reply to questions on the Budget).

New look

If Mr. Hazani is serious about organizing the citizens from the bottom upwards, he is going to run into serious opposition from — at the very least — the Ministries of Housing, Education, Health, Police, Absorption and Finance. What for instance, would the Ministry of Housing say when its Shikun Ovdim (originally set up as a Government company to build low-cost housing) is accused of now building luxury apartments?

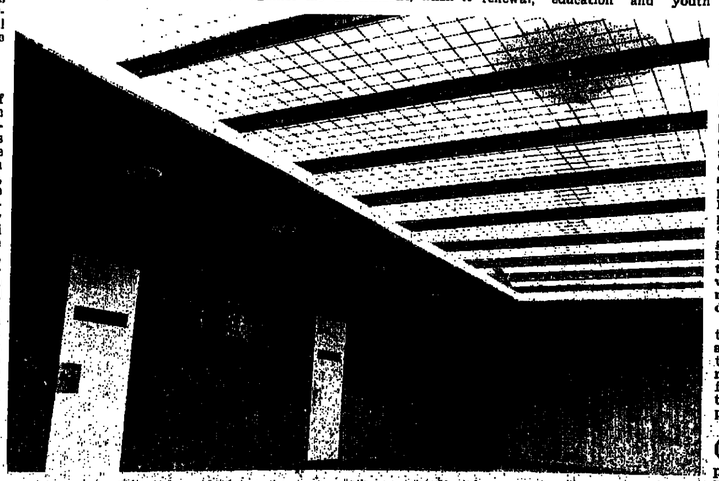
The Ministry of Welfare is not just going to be for the poor and the incapable. Charity or "Tzedaka," so extolled under Dr. Burg is out, at least in the area of social planning. Mr. Hazani has now taken up the idea, formerly flaunted only by rebels like Dr. Katz, that social services are for the whole population, otherwise, to quote Katz, "you get poor services for poor people." Mr. Hazani says: 'People must not be ashamed of going into welfare offices. We shall be offering not just public assistance but a whole range of services that the whole population will need under the stresses of the modern age."

Mr. Hazani has even taken up the grubby, mean-looking appearance of welfare offices all over the country, although he has not met, he admits, much success so far in getting local authorities to agree to co-operate about improving these premises.

* * *

ONE of the shabbiest features of the Ministry of Welfare's past has been its placement and maintenance of handicapped or disturbed children and adolescents in institutions. Mr. Hazani knows this too. Referring to homes for the

(Continued on page 8)



Inside Gil-Am, a boys' prison near Haifa. The most difficult delinquent boys (14-18) are sent to Gil-Am, where there is one completely locked wing for what are described as "hard-core cases." The Ministry of Welfare would like Gil-Am to be less overtooled, but they complain that the Police demand even tighter security. The security, right as it is, has not prevented the smuggling of hashish to the inmates.

MR. WELFARE

(Continued from page 7)

retarded, 60 per cent of which are still in private hands, he has said: "There are better ways of earning a living than owning an institution for retarded children". All such institutions, he says, should be in the public sector and be run by the Goverment. He admits it will take a long time to transfer all these homes and even to build places for the hundreds of retarded children still awaiting placement. Furthermore, even if all the institutions are "nationalised", possibly in about three years' time, there are all sorts of practical questions. If an institution, say in Rosh Pinna, is Government run, how closely can it be supervised either from Head Office in Jerusalem or even the District Office in Haifa? A happier solution might be for institutions to be half-owned by the Government and half by the local authorities, who would take up immediate responsibility for the institutions on their doorsteps. However, as the Ministry of Welfare officials have pointed out time and time again, local authorities are far from enthralled about having such institutions at all. Local authorities in Hadera protested vigorously about setting up a home for retarded children in their town, and only submitted after the Ministry of Welfare took them to court last year. Similarly, the Jerusalem Municipality gave way to residents' pressure last year and did not permit the establishment of a small hostel for delinquent girls (prostitutes) in the respectable middle-class area of Beit Hakerem.

Last year the Ministry of Welfare cheerfully took the press on a day-long tour of institutions for delinquent boys and girls, and pointed out such monstrosities as Gil-Am, the well-appointed and near maximum-security prison for boys aged 14-18; the cage at the Tzofia Home for Delinquent Girls; and the desperate overcrowding at the Mitzpe Yam referral centre for delinquent boys from age nine upwards. About the same time, the Ministry also rejected a detailed piece of research by Professor Shlomo Shoham, the head of Tel Aviv University's Institute of Criminology, which purported to show that not only were adolescents and children in the Ministry's institutions not rehabilitated in any way, but in many cases came out worse than when they went in. His research was rejected by Mr. Aharon Langermann, the Assistant Director-General who heads the Children and Youth Department, and who probably knows more about these institutions than anybody in the country, on the grounds that the work was incomplete and methodologically unsound. However, valid as his points may or may not be, Mr. Langermann has taken good care not to commission any more large-scale research of this kind into institutions. It was surprising therefore to hear Mr. Hazani, in the Knesset, coming out with: "The maintenance of a youth in closed institutions for three years costs the State more than IL400,000, with real doubts as to their effectiveness. Had we invested this money, in good time, in improving housing conditions, providing adequate clothing for the children, keeping some of them in boarding-schools, we would have saved many children and have prepared them for a life of good citizenship." Mr. Hazani is now openly emphasizing that the first priority in tackling delinquency must be preventive work through a variety of different agencies.

* * *

THE Ministry of Welfare has been for a long time an enclave of National Religious Party politicians and it does not look, so far, as if this has changed very much. In view of his recognition and respect for professionalism, I asked Mr. Hazani at an interview in his office recently:

How is it that all of your top (and not so top) people in the Ministry, are members of the National Religious Party?

Mr. Hazani: "If they are good and trained people, what does it matter if they wear skull-caps? Everybody who works here has passed a public tender. Don't forget that in other Ministries, such as the Foreign Ministry, they won't take our young men. Besides, we are ready to take other people, and we are looking for them even if they don't wear skull-caps".

But for one or two exceptions, are there no top-flight professionals in your Ministry?

Poor pay

Mr. Hazani: Firstly, we do have them: secondly, give me a list of qualified and willing professionals and I'll take them on tomorrow. If, as you say, there are plenty of qualified people outside the Ministry, I should like to ask you, how do you think university pay compares with that of the Civil Service? I'd also like to point out that according to a Ministry of Welfare survey, we found that exactly 50 per cent of all social work graduates don't even begin to work in their fields. This is of course due to the high proportion of women in the profession."

But don't men want top jobs as social planners and administrators?

Mr. Hazani: "Well, they have to start in the field too, and salaries are very low. We also need particularly good men and women in remoter places like Dimona, but very few are willing to go there".

Aren't you going to press for more money for social workers?

Mr Hazani: I hope (with a big grin) that after the teachers, we'll get to something for the social workers.

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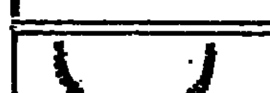
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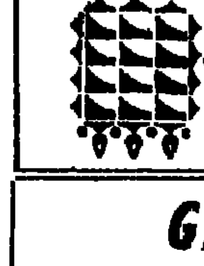
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The men at the Canal

SUEZ (Fire on the Water) by Eli Landau. Translated from the Hebrew by Reuven Ben-Yosef. Tel Aviv, Otpaz. 271 pp. with photographs.

Reviewed by Ze'ev Schul

ELI Landau, a veteran military correspondent who personally participated in many military campaigns and actions (both as a journalist and as a Paratroop captain), describes this account of the post-Six Day War period as a narration of events rather than as a comprehensive historical record.

"Suez" starts off with a dramatic recapitulation of the first post-war days spent by the Israeli troops on the banks of the Canal. It cleverly focuses on the young lieutenant grinning triumphantly as he takes a dip in the cooling Canal water, jubilantly waving a captured Russian automatic rifle over his head. This picture was shortly afterwards featured on the cover page of "Life" magazine. Nevertheless Landau doesn't mince words in describing the horrors of war. Nothing seems to have escaped him — the Egyptian bodies floating on the rank water, the stench of the corpses and of burning vehicle tires, and the wind-driven dunes covering the dead and dying. He focuses on the victors and the defeated alike; there is the captured Egyptian officer who, despite his parched tongue and cracked lips, refused to get himself some water.

"An Egyptian officer does not get up. One must serve him," he said.

* * *

THE story of Israel's three-year stand is unfolded systematically, recounting the bloody affair at Ras el-Eish, where the Egyptians made a last attempt to soften their defeat and re-establish themselves along the East bank of the Canal. This was after the fighting was formally over.

There follows the account of the gradual strangulation of the cities along the banks of the Canal, formerly thriving oases in the dunes. Menarem Papas, a 37-year-old Greek restaurant owner in Kantara, believed that some cities and people were "too strong to die." Events were to prove him wrong, and one year later even this last of the Mohicans, as Landau describes him, was to give up and cross over into Egypt under the aegis of the International Red Cross.

ELI LANDAU

A particularly moving episode is Landau's version of the sinking of the destroyer Eilat by an Egyptian missile boat firing out of Port Said. There follow his accounts of the Israeli reprisal actions at Green Island and later Shadwan Island; the impact of the Egyptian artillery on the Israeli front lines, and the Israeli raids on the Nile Valley. All make fascinating reading, with Landau returning again and again with close-ups of individuals, their thoughts, impressions and behaviour. For his stories are about men as much as they are about military episodes, and he rightly emphasises that but for the superhuman efforts of courage and sometimes sheer brawn invested by the individual soldiers, a good many of the battles fought by the Israel Defence Forces would not have ended the way they did.

* * *

THE weakest point of the English version of the book appears to be its translation. It seems a schoolmasterish effort — immaculately "correct" but completely detached from the original by the strict application of the rules of English grammar and inflexible translation of words. "Cannon ball," for example, is antiquated English, even if its literal Hebrew equivalent is current. But even the inadequate — or perhaps overdone — translation does not detract from Landau's skill as a story-teller. Furthermore, the suspense is by no means diminished by the knowledge that this is no work of fiction but a record of true events.

FIGHTER — LYRICIST

BA'AROV HAYOM בערוב היום (At the Close of Day), poems by Beni Rosenberg. Tel Aviv, Sifriat Po'alim. 120 pp.

Reviewed by Zvia Ginor

WHAT are borders? Not a wall, not a barbed-wire fence, not a mountain, nor an abyss. Men have invented them, but they do not exist.

This is a paraphrasing of a poem written 28 years ago by a brave young man, Beni Rosenberg. He was born in the Caucasus in 1918, and came to Eretz Yisrael at the age of three. A graduate of the Mikve Yisrael Agricultural High School, Beni joined the Hashomer Hatza'ir youth movement and became a member of Kibbutz Hazor. He was killed by Arabs in 1947, at the age of 29, leaving behind the memory of a fearless Jew — and a few dozen poems which were recently collected, edited and published.

Many of the strong-minded Jews of his period expressed their lyrical, romantic thoughts in poetry, but there are a few characteristics which set Beni Rosenberg's poems apart from the others.

The young reader of today will be amazed to find the expression of his own ideas and of our own decade in this collection. There is a strong sense of vitality opposed to a feeling of despair, a strong belief in one's actions — yet an internal search for objective truth and justice. The many moods of Beni Rosenberg of 1946 and 1947 contain the seeds of moods of our own day. In the universe as a whole, Rosenberg feels inadequate and worthless; in the context of the Jewish People's struggle to rebuild itself in its homeland, he feels instrumental and essential. At the same time, he tries to pinpoint humanistic values to which he can address himself as an ultimate goal. He describes the young kibbutz members as trees with their roots in mud, their tops in peace and bloom.

Out of this springs the search for constructive relationships both with the Creator and with His creatures: "God has not hidden the solutions — but we are too helpless to find them." He fights against his hatred of his enemy: "Hate is the quality of angry animals." Though understanding the need to kill the enemy, he mourns the death of what he believes to have been a potential friend. He thus rejects sorrow, despair, and hatred as primitive, sterile values, and seeks solutions in vitality both as a source of energy and as a reason for being.

* * *

YET, strangely, the spirit of death hovers over these poems. It often seems as though Rosenberg knew what awaited him. But even death appears vital. On viewing the ploughing of Ayalon Valley, he foresees himself lying in that same field, like a dead animal, breathing the earth as it is being ploughed.

Rosenberg looks upon lifeless objects as obstacles to life. A cold stone, a dry desert, a barbed-wire fence are actually holding down the flow of life, and present a challenge to him. He takes it upon himself to roll the stone away from the water below; to break down the fence which separates people.

Thus Rosenberg expressed some three decades ago the value system that is still typical of this country's youth: humanistic affirmation mixed with the realistic understanding of the threat to our survival.

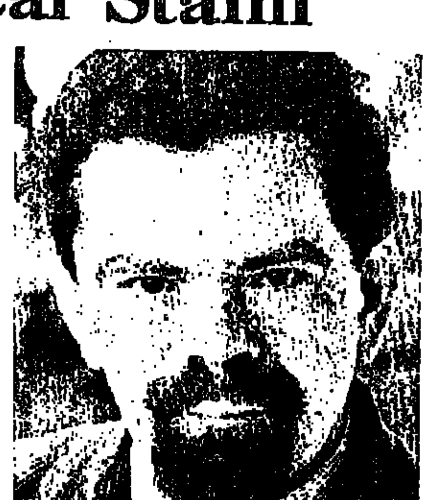
In sum, he is both the tough fighter and the lyricist making love in the language of Solomon's Song of Songs.

Mrs. Ginor is Cultural Director of the ZOA House in Tel Aviv.

The fictional 'Joseph' is the real Stalin

JOSEPH by Mervyn Jones. London, Jonathan Cape. 507 pp. 42s.

Reviewed by Shimon Redlich



MERVYN JONES

IN an interview given shortly before the publication of "Joseph" some months ago, Mervyn Jones claimed his forthcoming book to be a historical novel based on Stalin's life. The novel, according to its author attempts to explain the correlated phenomena of Stalin's rise to power and the distortion of the Russian Revolution. In the appendix to his book Jones states that he made no attempt to achieve total fidelity to historical truth. It seems, therefore, that although the auhor intended to create in "Joseph" an atmosphere of historical credibility, his chief purpose was to turn it into interesting reading, in which he has indeed succeeded.

It is especially by the use of first names only, all of them anglicized, that a high degree of immediacy between the reader and the characters is created. However, this very achievement becomes of doubtful value when the reader happens to be familiar with the Soviet background and Russian names. Although a list of the characters' names and their real-life Russian equivalents is appended, one feels strange in detecting, in the opening pages of the novel, that the conversation between "George" and "Lawrence" following "Joseph's" death is actually an exchange of opinions between Georgi Malenkov, the number-two man in the Kremlin, and Lavrenti Beria, the powerful boss of the Soviet secret police. Nadezhda Allilueva, Stalin's wife, becomes Diana Smith, and Vladimir Ilyich Lenin is Victor.

Stalin's youth

Among the most convincing parts of the book is the imaginative description of Stalin's youth and adolescence. Jones emphasizes the poverty and suffering in Joseph's native village and a growing aloofness in his seminary years as the main factors in shaping young Stalin's personality. It was during the period of his religious education in the Tiflis seminary that Joseph became a believer in abstract ideas and dogmas which leave no room for tolerance. In time, Marxism as a system of belief replaced theological dogmatism for Stalin. Becoming a comrade in the Social Democratic movement came to mean entry into a special kind of priesthood, with a definite mission. The years of exile and imprisonment taught Joseph that every human being can be broken under certain physical and psychological strain, the only variable being the amount of time it takes with each person. This was a lesson whih Stalin was to apply in his future political struggles.

* * *

FROM his early years as a member of the Russian Social Democratic movement, and later as a Bolshevik, Stalin differed from the typical party elite. He was an organizer and technician rather than an intellectual and orator. Stalin felt himself utterly alien to such people as Trotsky, Zinoviev, Kamenev and Bukharin. His reaction to the feelings of inferiority and alienation was a repressed but ever-present anger. Already before Lenin's death Stalin showed strong inclinations to secret-police methods, show trials and punishment without due process of law. In time the purge became for him an end in itself.

It was Lenin's death which opened for Stalin the doors to total dictatorship. Jones seems to share the belief popular among "left" socialists on the polarity between the two founders of Soviet Russia. In fact, Stalin's behaviour was to an extent a rather primitive and extreme replica of Lenin's deeds during and after the Revolution. Like Lenin, Stalin was dedicated to the idea of a complete change in the nature of the Russian State and society — which he indeed brought about. The old Bolshevik Alvey (Alliluev) complains of having survived into an unrecognizeable world in which people have stopped asking "Why?" and ask only "How?" In this new society ideas and ideals hold no attraction, only utility and technique are important.

Anti-Semitism

An integral part of the process of change was the everlasting purge. The trials and purges fulfilled not only a political function; they also served the semi-literate masses as an answer to suffering and failure. *One such answer was Stalin's use of anti-Semitism. Stalin's anti-Jewish bias was formed early in his party career, when he had to face and compete with such people as Trotsky. Jones brings up Stalin's arbitrary treatment of Soviet Jews in his account of the forced volunteering for the settlement of Birobidzhan. David, the closest friend of Stalin's son Jacob, was among the "volunteers."*

* * *

THE clue to Jones' explanation what happened to Russia under Stalin is revealed in Jacob's imaginary letter to his Jewish friend: "To understand it all, you have to understand him." Jacob goes on to explain that since Stalin sought absolute power, its achievement was unavoidably accompanied by absolute corruption. And after achieving it, he quite naturally demanded unlimited obedience and faith, thus becoming a god, and a jealous one at that.

Jones seems to share Isaac Deutscher's deterministic assertion that Stalin and Stalinism were unavoidable for the transformation of peasant Russia into a modern industrial society. Jacob's letter ends with a question-mark: what will be the impact of Stalin and his era on the future of Russia? It may be freedom and happiness after a transitional period of suffering and pain, but it may also turn into a grim reality in which the memory of freedom will have died and obedience become habit.

The post-Stalin period of growing Soviet bureaucracy and the trend of re-Stalinization of the last few years point to the latter alternative. At the same time, however, the few but daring voices of dissent hold some hope for Russia's future.

Dr. Redlich lectures on Soviet Jewish Affairs at Bar-Ilan.

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Agnon's last novel

ON the occasion of the first anniversary of Nobel Laureate S.Y. Agnon's death, the Schocken Publishing House of Tel Aviv has just published his last novel, "Shira" שירה. The 540-page work is on sale for IL14.80 until April 30, after which it will sell for IL16.80. (Agnon died on Adar 11.)

In an Afterword, Agnon's daughter, Mrs. Emuna Yaron, reports that Agnon had been at work on "Shira" for many years. Chapters 1-24 of Book One had been published in the "Ha'aretz Almanacs" for the years 5709 (1948-49), 5710 and 5713. Several months before he was felled by a stroke in July, 1969 (he died eight months later), Agnon gave Mrs. Yaron those chapters to type after having revised them. Chapters 25-29 were partly in manuscript and partly in a typescript done by Mrs. Agnon.

Book Two, chapters 1-9, were published in the "Ha'aretz Almanac" for 5714 (1953-54). Mrs. Yaron says she found these chapters on her father's desk with corrections and changes in the margins; sometimes only a notation indicated that he intended to make some change. Among the printed pages were also slips of paper on which he had written changes or additions, not always indicating where he intended to enter these in the text. She entered them "according to their subject matter."

Chapters 10-20 were found in a typescript done by Mrs. Agnon, and also in the version from which Mrs. Agnon had prepared the typescript. Here Mrs. Yaron found only a few minor corrections in her father's hand and many notations and comments by her mother.

Chapters 21—25 are as they appeared in the "Ha'aretz Almanac" 5715 (1954-55), with some typographical corrections.

Chapters 1-5 of Book Three were first published in "Ha'aretz" during the year 5726 (1965-66), where, however, they appeared as two long chapters. From the second chapter there were a number of segments which were not included in the five chapters as edited by Agnon, but which Mrs. Yaron integrated into chapters 4 and 5 "according to their subject matter," without, however, "altering a single sentence."

Chapters 6-13 were found in typescript, with a few corrections. But while Mrs. Yaron was reading the proofs of the book, she found the original manuscript of these chapters, and basing herself on this she made a number of corrections and added material which had been left out of the typescript.

Chapters 14-15 were found among the manuscripts, not in the order in which they appear in the book, "although it is obvious where they belong in the story." Mrs. Yaron says that before her father died she had asked him about these and he said to include them in the book — "unlike other chapters, on which his answer was negative." It is hoped to publish these chapters separately.

The rest of the novel from Book Three, chapter 16, was found in manuscript form, in two bound notebooks marked "Shira Three" and "Shira Four."

The last part of chapter 16 is not complete. It was found in manuscript written on different paper from the rest, and was "apparently a draft." Mrs. Yaron put together this section from an earlier manuscript, also incomplete.

Book Four concludes "with a few segments that seem to be a sketch," which Agnon apparently had intended to elaborate.

In preparing the book for publication, Mrs. Yaron says she was helped by Professor Shraga Abramson, Dr. Malachi Bet Aryeh, Mr. Meir Horav, Dr. Moshe Spitzer and the late Naftali Ginton. *M. K.*

Genet and the White race

"I AM at one with you in your hatred of White society." Jean Genet, the ex-convict turned playwright, told two emissaries of the Black Panthers who called on him in Paris recently. Translating his feelings into immediate action, Genet left with his new friends the next day for a lecture tour of American universities on behalf of the Black Panthers.

JEAN GENET

In an interview first published in the Viennese magazine, "Neues Forum" (New Forum"), and reprinted in the December issue of "Theater Heute" ("Theatre Today,") published in Hannover, Germany, Genet reports on this tour and elaborates on his attitude to the struggle of U.S. Negroes. Asked why he responded so readily to the appeal by the Black Panthers rather than supporting, say, the cause of foreign workers in France, he simply points out that he was approached by the Panthers and not by representatives of the foreign workers. Genet does not describe himself as a revolutionary, but rather as a vagabond. "Labels like thief, homosexual, and now revolutionary, with which I am tagged really have no meaning at all," he says. "The Black Panthers accepted me as I am, without applying any fixed moral standards."

What touched him right away was not the Black Panthers' struggle to remake the world. He said:

"That revolution is sure to come one day, and I am not uninterested in its problems. What I have in common with the Panthers is their burning hatred of the White world, their desire to break and destroy that society. When I was young I had the same ideal, but I could not change the world single-handed. All I could do was pervert it a little, add a little corruption."

According to Genet, the only hope for U.S. Blacks is socialism. Their fight today is not only that against racism, he says, but the all-embracing struggle of the Left against the established order. Genet told American students: "You are pigs and you have to help jailed Panther leader Bobby Seale." He compared the Seale case with the Dreyfus affair, equating the onus of being Black in the U.S. today with that of a Jew in the France at the end of the last century. But that is as far as the comparison goes, he says. No Zola had yet risen in the U.S. to accuse the racist White majority.

The White establishment represses the Negroes vehemently because it recognizes their fight as a class struggle, aimed at a Marxist-style revolution. The U.S. Government knows that it has to consider the Black Panthers as "red." The Panthers could have much greater support among Blacks and White if they consented to become a sort of political Salvation Army. But that would betray their revolutionary aims and that is why he supports them in their fight against imperialism which they carry right into the American heartland. *E. M.*

Jerusalem's Herrmann Meyer is 70

By Walter Pick

ON February 1, a well-known and beloved citizen of Jerusalem, a veteran Mason and Rotarian, celebrated his 70th birthday. He is Dr. Herrmann Maccabi Zwi Meyer, known to countless bibliophiles, scholars and just plain people as the founder and owner of the Universitas bookshop and publishing house.

Meyer was born in Berlin, and joined a Zionist youth movement at 14. He studied jurisprudence and became a successful lawyer, but what really fascinated him was Jewish books and printing. While still a student he founded in Berlin the historic Soncino Society for Jewish booklore, with which the late Professor Aron Freimann was also closely associated. Meyer lovingly designed the society's own special Hebrew lettering, supervised its handsome publications, and acted as editor of its erudite journal, "Soncino Leaves." It was then that he started his career as bibliographer, author and editor.

However, Meyer's life was by no means dedicated to things spiritual only. Being of a very forceful character, he became an active member of the Reichsbanner, the militant arm of the German Social-Democratic Party. Many were the street-battles in "Berlin, Zentrum" in which he actively participated. His stalwart limbs to this day bear the marks of Nazi and Communist knives and knuckledusters.

In 1935 Meyer and his indefatigable wife, Else, settled in Jerusalem. Now he devoted his life exclusively to the selling and publishing of books and maps, winning in due course international renown and a singular scholastic reputation by his meticulously reproduced Medieval maps and charts, and by his reissues of rare and standard works on the topography, archaeology, and history of Eretz Yisrael, and, of course, on Jewish books and booklore.

HERRMANN MEYER

His own writings through the years on these and kindred subjects would require a bibliography of their own. His latest opus, "Jerusalem, Maps and Views," is dated 1971. Few people who asked for his expert advice ever went away disappointed. Yet the scholar never overshadowed the activist. During the 1948 siege of Jerusalem, Meyer was a staff officer of the Mishmar Ha'am (Civil Guard). In recent years he has been fulfilling high functions in the fraternal associations of which he is a most respected member.

Meyer is an inveterate, and most expert, collector in a surprising variety of fields, ranging from stamps, to walking-sticks, bookmarks, and — of course — books. His home is a veritable treasury of ancient charts, whose histories he knows by heart. Yet, he has made his perhaps most lasting mark on scholarship in still another field: Mendelssohniana. In 1965 he published his "Moses Mendelssohn Bibliography," containing thousands of entries on the Sage of Dessau. It was published by the famous de Gruyter of Berlin.

Herrmann Meyer at 70 has all the makings of a venerable institution— but he isn't! Under his gruff exterior and imposing presence there ever bubbles a lively spring of lovable dry wit, and biting — but not hurtful — good humour. Age cannot wither him. As long as he keeps up his favourite sport — spitting pompous fools, quartering bores, and slaughtering sacred cows — his many friends and admirers expect him to continue flourishing like the green bay leaves for many happy years to come.

A reading famine

WHY do so many people lapse into illiteracy a few years after leaving school? Why does Africa, with its wealth of forests, not produce the right kind of wood for making paper? Why is the price of a paperback book, which should not cost more than a worker earns in an hour, beyond the reach of people in many parts of the world? To tackle these and many similar problems, the recent Unesco General Conference decided to proclaim 1972 "International Book Year."

According to an article in the December issue of Unesco Features, in the Western Hemisphere and Europe there appears to be a glut of books. In fact, seven countries — France, the German Federal Republic, Japan, Spain, the Soviet Union, England and the U.S. produce 50 per cent of all titles published in the world, while representing less than 20 per cent of the world's population. But Africa, Asia and Latin America — with 80 per cent of the world's population — produce between them barely 25 per cent of the titles.

Asia, which includes two of the world's greatest book-producing countries — Japan and India, produces an average of five titles per 100,000 population, Africa produces 2.5 titles per 100,000, Latin America 7.5 (the figure for Israel in 1969-70, reported last month by the Central Bureau of Statistics is 105 per 100,000, or 3,158 titles).

The article states: "Throughout the world today there is a tremendous hunger for reading matter, for books. But in the developing world, which makes up four-fifths of humanity, this hunger is frequently a famine."

The 1969 Unesco Statistical Yearbook shows that 487,000 book-titles were produced in 1968, a 70 per cent increase in 13 years. Europe, with only 13 per cent of the world's population, published more than 44 per cent of all titles. Africa, with 10 per cent of the population, accounted for only 1.6 per cent. The organizers of International Book Year hope to set a development in motion towards correcting this imbalance.

Radio, films and television help to satisfy this appetite for information in industrialized countries, but there are obvious practical reasons for preferring the book in less developed regions. Books can be used independent of electric current, batteries or mechanics. As the French writer, Roger Escarpit, told the Unesco General Conference: "The book is still the simplest, cheapest and most efficient device for communication that has ever been invented, and, as such, it is at the root of the whole development process."

International Book Year is designed to stimulate national initiatives in answer to specific problems, such as that of the many adults in developing countries who have been laboriously taught to read, only to relapse into practical illiteracy after a few years — for lack of suitable reading material. That type of new reader cannot be given a child's book, even though his vocabularly may not be much greater than that of a primary-school pupil. He requires reading material that meets his needs and age level.

Another problem is that of price. In many parts of the world people cannot afford to buy books. Under the slogan "Books for All," International Book Year will attempt to stimulate the writing of books people want, produced at prices they can afford, and generously distributed through public libraries and as school textbooks.

Even with imports, demand for books in he developing world is far in excess of supply. Then there is the problem of language. Most of the books imported into Asia and Africa are in English or French. This poses serious problems, particularly at the lower levels of the educational process. For while the educated minority are usually fluent in English or French, this is not true for the child or for the new literate. The difficulty of acquiring a new language in addition to learning to read certainly slows up the educational process.

Latin America has been largely spared this problem of language, since Spanish is the major language except in Brazil (Portuguese). Despite sizeable publishing industries in Argentina and Mexico, the continent imports most of its books from Spain. Many of these imports, however, are themselves translations from English, French and German.

Following the first "book revolution," the advent of the paperback, a second revolution is now underway with the growing popularity of photocomposition and reproduction. This together with offset printing now makes it possible to produce not only large, cheap editions, but also the small press-runs that fulfil the market potential for technical and scholarly works.

In its role as stimulator, Unesco will try with the help of the International Bank for Reconstruction to assist the establishment of publishing industries in a number of African countries where none exist now. Thus in Africa, which in spite of its many forests does not produce the right kind of wood for paper making, experiments are underway of producing cheap paper from the waste of sugar cane and from Esparto grass. The training of middle-level technicians to operate printing presses is also being tackled with the help of various professional organizations of the book trade. *E. M.*

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The ultimate peace treaty — to be signed in Baghdad

ERETZ GEDOLA L'AM GADOL: Sipuro Shel Ma'amin ארץ גדולה לעם גדול: סיפורו של מאמין (A Great Land for a Great People: The Story of a Believer) by Zvi Shiloah. Tel Aviv, Otpaz.

Reviewed by Mark Segal

IT has been said that one reason the Arabists in the U.S. State Department have attempted to apply pressure on Israel to accept plans that do not jibe with what Israel considers to be elementary needs of national security was that they believed Israel to be weak and divided. They had reached these conclusions from the material published by such "minimalists" as Dr. Nahum Goldmann, Mapam Knesset members, Uri Avneri, Natan Yellin-Mor, Amos Keinan and some university people. This meant, in effect, a misinterpretation of what the majority holds.

It is good, therefore, to have the balance redressed by the publication of Zvi Shiloah's book. The author is an active Labour Party member and a founder of the Land of Israel Movement. In this book he has set out the credo of a "maximalist."

The first part of this well-written book is auto-biographical and provides interesting insights into the processes whereby a young Jew in the Galician town of Borisov in the 1920s becomes a Zionist. It describes his encounter with Polish anti-Semitism and clashes with the Bund and Jewish Communists. A member of the Gordonia movement, Shiloah came to this country in 1932, was one of the first settlers in Herzliya and underwent the trials of the pioneers of those days.

Good source material

The author provides good source material for research into the various ideological trends that fought for primacy in Zionism, detailing fascinating *volte-faces*, with maximalists becoming minimalists and vice-versa.

He also provides a guide to the background of Zionist and Israeli political history in which he has been personally involved. Thus, he recalls the arguments with Hashomer Hatza'ir and Mapam, and deals with the various phases those movements went through — Stalinism, bi-nationalism, Jewish Statism, opposition to the Palmah and the establishment of the Jewish Brigade.

As an active member of Mapai since 1932, Shiloah gives some insight into the processes that led to the split in 1965. For years a supporter of Ben-Gurion, he details how he followed him out of the old party to form Rafi, and how their ways parted when Shiloah decided to follow Moshe Dayan back into the Labour Party. Indeed, the saddest passage in the book deals with the disciple's disillusionment with his old mentor, especially after Mr. Ben-Gurion swerved in the direction of the "minimalists," which Shiloah regards as a betrayal of Mr. Ben-Gurion's own ideals.

The latter part of the book is its most thought-provoking section. For there Shiloah elaborates his geo-political theory. He urges a federation of Israel, Jordan and Kuwait as the best means of ensuring Israel's welfare and the continuous prosperity of the region. He says: "The Fertile Crescent and the vast desert beyond comprise the area wherein the State of Israel must integrate. There will be a natural division of the Crescent: the southern region will become a Federation of Israel, Jordan and Kuwait: the northern region — a Federation of Iraq, Kurdistan and Syria."

Divisive factors

In his chapter entitled "Peace Will be Signed in Baghdad," Shiloah raises the interesting point that just as in ancient times, so now, too, the factors separating the Northern Semites from the other peoples of the region are greater than those uniting them.

It may be asked how a Gordonia disciple of Pinhas Lavon could have gone so far beyond the teachings of Ze'ev Jabotinsky. The key is found, perhaps, in the passage relating the tremendous shock the young idealist suffered in 1933 when reading how the Iraqis had massacred the Assyrian Catholic minority in their country without any interference by the international community. He then came to the conclusion that only a Jewish majority in a defensible territory could save the Jewish People from the fate of the Assyrians. This concept was strengthened by what he saw in post-Holocaust Europe and by his experiences with Arab terrorists in this country.

Seeking to bolster his political analysis and his prognosis, Shiloah comes up with an interesting collection of quotations from various Zionist thinkers and leaders. He puts forward Nordau's proposal for a population transfer as a means of resolving from the very outset any conflict likely to arise between Jews and Arabs. By way of illustration he draws on a long list of population transfers before and after World War II and recalls how the British Labour Party Conference at the height of that war urged the transfer of Arabs from Mandatory Palestine to neighbouring countries. He further shows that such a transfer has in effect taken place since 1948.

Arab irrationality

Shiloah believes that the Six Day War has produced an entirely new situation in the Middle East, and that there can be no going back to the *status quo ante*. He does not believe that the present Arab regimes will ever agree to make peace with Israel and that they will accept the fact of Israel's existence only once a peace treaty has been signed in Baghdad.

He sees changes, with the lands of the Maghreb (North Africa) turning inwards to their domestic problems and Egypt returning to its natural role as an African country. He believes that Israel can provide leadership to the minorities that dot the region and are at present fighting the dominant Arab regimes. Indeed, he sees an autonomous Druse State finding its place within the federation he proposes.

It may be argued that Shiloah is being unrealistic and that he should study Cecil Hourani, the Lebanese scholar, who has warned of the decisive role played by irrationality in the Arab world. Yet who knows? Who would have thought 15 years ago that we would have a State of Israel as strong as it is, today?

Truman Institute gets war-peace collection

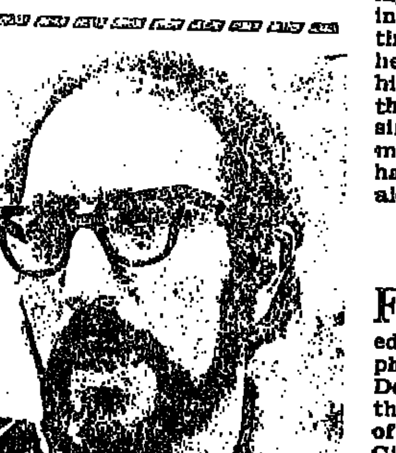
THE F.J. Salomon collection of 2,000 books on the history of war and the problems of peace has been dedicated at the library of the Harry S Truman Research Institute at the Hebrew University campus on Mount Scopus. The new addition, together with the Buber collection which was acquired by the University for the Truman Institute, will bring the books in the library at the Institute up to a total of some 30,000.

F. J. Salomon was one of the founders of Amcor and was also a noted collector of modern art and a bibliophile. The gift was made by his widow, who has pledged continuing support for the maintenance and development of this library.

A tumble of images

THE DICK by Bruce Jay Friedman. New York, Alfred A. Knopf, 310pp., $6.95, and London, Jonathan Cape, 320 pp., £1.85.

Reviewed by William Freedman



BRUCE JAY FRIEDMAN

"Hey," said Hortham, in a sudden reverie, "you know the time when you've finished in the upstairs crapper and your old lady's calling you from downstairs and you stare out through the window wishing you could be back on the beach, laying in the sand with a wet bathing suit and guzzling beer and salt pork until your belly feels like it's ready to explode. You know the time?"

"I don't know it," said LePeters. "I've frankly never had that set of sensations."

"Or when you've just nicked yourself with a razor," Hortham went on, "and you wish you had a pet corn snake you could keep around your neck to suck up the blood so you wouldn't have to use the styptic pencil on your neck and have it break out for a goddamned week.

"Tell the truth," said Hortham, eyes shining with nostalgia, "How many times have you felt that way?"

"You want the truth," said LePeters. "The truth is, never. Not once in my life. I don't want to hurt your feelings or anything, but it's just not a typical situation for me."

IF that exchange doesn't strike you funny, a) you don't eat salt pork, b) you have an abnormally felicitous relationship with styptic pencils, c) you have an underdeveloped sense of humour, d) you should not read Bruce Jay Friedman's "The Dick," e) all of the above. Of these, (e) is possible, but (d) is virtually certain, for it is almost exclusively this sort of airy madness that, if anything does, keeps "The Dick" afloat.

Friedman's latest novel joins the lengthening line of Jewish comedy-act novels — witty, frenetic, often vulgarly funny nights in the Catskills. Earlier instances of the form might include "Portnoy's Complaint" (ultimately a more serious as well as a much funnier book than "The Dick" and a tough act to follow) and Friedman's own earlier "A Mother's Kisses," among a stream of less consequential others. "The Dick," in other words, is an elaborate, surrealistic, and often funny stand-up routine, a trunkful of unthinkable characters thrown into outlandish situations, and working their way out with more than a little help from Friedman's peculiar flare for wildly irreverent and irrelevant dialogue and description.

310 pages, however, is a rather long night on the Borscht Circuit, and Friedman, apparently realizing as much somewhere around page 300, suddenly turns serious on us. The hapless, indecisive hero finally does confront his destiny and find his long-sought courage, sexuality and independence. The moral, it seems, is that a little self-assertion is all that's needed to break the bonds of a thousand years of Jewish powerlessness or two decades of personal nebbichhood.

* * *

THE story is as thin as its point. In so far as it is a story at all, "The Dick" (an American slang term for both detective and phallus) is the story of Ken LePeters (Peter is another phallic slang term), newly arrived PR man for an Eastern homicide bureau and an aspiring dick both sexually and professionally.

LePeters, né Sussman, is a runaway Jew who runs from his obligations as he has run from his Jewish to his gentile name, a half-assimilated half-man torn between ethnic obliteration and heritage, aggressiveness and gentility, boorishness and culture. LePeters "was slipping up on forty now and scared to death about it," but he does not approach the crucial turn with sleepy indifference. He is determined to confront his divided personality, his looming future, and his musty obligations. His pasted-on name has begun to itch him, his wife's eternally evasive lips and hardly more available body to try his patience, his long-stored Hamletic obligation to avenge his late and allegedly exploited father to haunt him.

To these are added two still more harrowing and urgent problems: to free his beloved daughter from an otherwise all-Black school, and to put a dignified end to his wife's adulterous escapade with a trigger-happy detective turned stage film director. Finally and unaccountably, all goes well. In the end, his chronic ambivalence and with it all problems are magically whisked away by a sudden and unexplained burst of assertive independence.

* * *

ANOTHER kind of book might never have survived this unetherized operation, but "The Dick" hardly feels the needle; it has developed an immunity to the dangers of suturing. Stitched-together incongruities and absurdities, though admittedly of another sort, are what this book is really all about. "The Dick" is heavily weighted with the recognizable armour of contemporary American-Jewish fiction: crises of marginality, identity, and assertiveness, obsessive self-consciousness, self-afflicted and self-nourished impotence and ineptitude, and all the rest. But unlike Malamud, Bellow, Roth (on occasion) or Friedman himself in "Stern," his first and best novel, "The Dick" takes none of this paraphernalia very seriously. These are but themes to hang a plot on, and the plot in turn, to paraphrase Walter Bagehot's remark about "Tristram Shandy," is but a tree to hang plums on. The real plums are the fruits of Friedman's outrageous, fallible, but often genuinely comic style and imagination.

What keeps "The Dick" alive for as long as it manages to stay alive are not problems but situations, not insight but description, not motives but caricatures. And what keeps them alive is a kind of uninhibited, half-mad vitality. The problem with sheer comic madness, with the Friedmanian brand of farce, is that it has a rather short season, and lacking anything more substantial to energize it, it begins to wind down. While it lasts, however, it is quite infectious, and one of Friedman's most contagious devices is the frantic, overstretched sentence characteristic of narrative farce:

There followed an entire week with a confused poetess that ended bizarrely with LePeters falling off her bed in the dead of night and crushing a cat, the girl farting uncontrollably and making LePeters swear at scissors-point that if he ever wrote a novel he wouldn't put that in.

The words and images tumble crazily over one another in this sentence like potatoes from a speeding truck, the entire vehicle driving on far past its appointed destination and winding up in a dung-heap. And the reader can indulge himself, if he likes, with the fancy that somewhere along the line this simply must have happened to Friedman. No imagination could ever have hit upon such a sequence unaided.

* * *

FRIEDMAN reinforces this sense of comic excess with a calculated overuse of modifiers, often hyphenated and wildly incongruous: Detective Medici's guns hanging at the ready outside the sauna in case of a "sudden crime wave," Detective Gibney's series of "classic Aggravated Incest pinches," Chief Guster's "huge, furred, crime-busting forearms," or the special Mexican bullets known for their "crazed, erratic, Gringo-hating impact." One might make a case for Friedman's use of hyphenation and incongruity as a syntactic mirror of LePeters' conflicted soul. But that would be to make academic pea-soup out of Friedman's broth. The felt effect is of a comic telescoping of language and image; the shockingly appropriate modifier is jammed against the noun like a bare behind on a restaurant window.

The pleasures of "The Dick," then, are almost exclusively and quite frothily comic pleasures, relatively light on the scale of human and literary values. But this is not to say that "The Dick," any more than, say, the stories of S.J. Perelman, is "mere" entertainment. Entertaining it often is, and rarely more, but Friedman has a genuine if overtaxed comic gift and a genuine feel for the language as an instrument of comic ludicry. We can read him — as we cannot read the usual run of literature — for entertainment only — without compromising our intelligence or our feel for language (our sensibilities are another and more personal matter), without feeling there is anything necessarily "mere" about entertainment.

Friedman's career seems to suggest a fixed quota of seriousness available for distribution between his dramatic and his narrative impulses. It is as though Friedman the playwright (author of "Scuba Duba" and more recently "Steambath") and Friedman the novelist are riding two sides of a see-saw, and, for the present at least, he seems to have put the more serious of his selves on the theatre side and left his more frivolous instincts for the novel. As his plays wax seriouser his novels grow increasingly self-indulgent, and anyone who tries his hand at "The Dick" had better be prepared to indulge it and himself no less. If we want something more we should go elsewhere, but we shoudn't go grumbling.

Dr. Freedman is Chairman of the Haifa U. English Department.

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By the rocket's red glare

New York Book Letter

By Jerome Greenfield

NORMAN MAILER

TWO young, attractive, intelligent and well-adjusted college students meet, have a love affair and marry. Then, while the girl drops out to do the PHT bit — Putting Hubby Through — the young man, who was a varsity athlete, finishes third from the top in his Law Exam and they settle down to the busy, exciting, love-filled life of young Mr. and Mrs. America. Tragedy strikes however — young Mrs. America, it turns out, has leukemia. And she dies quietly, heroically and rather quickly in the hospital, thanking her husband for their three years of happiness as he lies beside her amid the pipes and tubes which have kept her alive.

This is the plot of "Love Story." It has been on the best-seller list for almost a year; and together with the movie based on it — that has already, in its first weeks out, earned more than $17m. — it is making some kind of history. Though what kind, is not completely clear. According to some of our culture-doctors, busily observing the mass media for variations of pulse, fever and respiration in the tormented body of Uncle Sam, this book and movie are a first sign of a turn toward recovery. Part of the grounds for this cautious optimism is the simple fact that such a story could achieve the tear-jerking popularity it has. The nation that cries together, apparently, tries together. Or maybe if it weeps together it sleeps together.

No 'youth scene'

But the cautious optimism of these prognostications stems also from the fact that there is no mention in "Love Story" of the current youth scene. Its smooth, slick, surface is unmarred by any hint of drugs, of campus protests, demonstrations or unrest — in short the whole youth counter-culture — and yet the book goes over. As cinema, with President Nixon's qualified recommendation — he took exception to its occasional use of four-letter words — it is seen as the possible precursor of a trend that will turn film-makers away from the skin-flicks as well as the unwholesome revolution-and-doom movies.

A heavy load, this, to place on so slight a work — and slight it is, as a novel, by any literary standards. (One hears rumours that it was written originally as a screenplay and the novel then derived from this.) Snappy dialogue meant to convey unspeakable depths and subtleties of feeling comes through as mere gimmickry. Mood, tone, setting are scarcely even ventured. So that one finishes the book with a sense of having been absolutely nowhere. And yet — and perhaps the main significance of the novel lies here — it was seriously recommended for the National Book Award and the pressure in its favour was such that only the threatened resignation of the whole five-member jury prevented the nomination from going through. That mass-cult *kitsch* should have reached a position of being able to threaten so directly the citadel of high-cult (i.e. highbrow culture with overtones of intellectual exclusiveness and snobbery) may be more significant as a symptom of the American condition than the remarkable financial success of this *kitsch* And this, if so, would be difficult to see as a symptom of a turn to health.

* * *

THE optimistic culture-doctors did not, however, base themselves solely on the success of the book's sentimentality, their prognosis was made in the context of what seems to have been happening to student radicalism in the past year. This radicalism might well have reached its high point in the nation-wide campus furor last May over the U.S. invasion of Cambodia and the subsequent Kent State killing. Much was made at the time of a planned mass turn-out of students in the coming autumn elections to campaign for peace candidates. But sadly, little of that energy and thrust survived the summer, for the student turn-out never materialized. Instead, campuses have been more quiescent so far than in any previous year since the time of trouble began. All this may well indicate that a process of change is at work but whether this process is something we should be happy or sad about is an open question. One may, however, derive some assurance from the fact that if the thrust of the new political radicalism has indeed passed its peak, it has done so without the much feared backlash of organized mass-repression.

In the meantime Charles Reich (not to be confused with Wilhelm Reich), in the "Greening of America" tries to bring together, with highly questionable success, the nation's trouble into a structure of three distinct conciousness levels; besides being on the best-seller list for over 10 weeks, this has also become a hot item of discussion in Free University courses across the land. And the still proliferating underground press has been devoting almost as much column-space to its new folk hero — Charles Manson, last week found guilty, together with his three female codefendants, of murder — as to purely political issues. But the real test of whatever change is taking place will come only in the spring, which has been established over the past years as the prime season for outbreaks of radical fever.

No sex season

Sex, however, seems to know no season and to read the two how-to sex books on the best-seller list — "'J' — The Sensuous Woman" for over 40 weeks and "Everything You Always Wanted to Know about Sex" for over a year — is almost to believe that it knows no history, sociology or psychology either. For the basic assumption of these books is that sexuality exists in some special, hermetically sealed-off realm, untouched by the stresses and tensions of a person's social existence or his individul history. So that if you are having sexual difficulties, whether in finding a suitable mate or in achieving the requisite level of ecstasy, why, it's only a matter of insufficient knowledge, an easily corrected obstructive attitude, poor technique or a simple misconception — as for instance the old fashioned hang-up on simultaneous orgasm. (Both books assure us that alternate orgasms are just as good.)

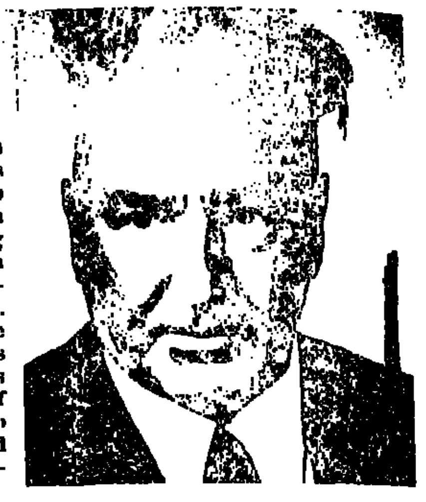
So heavenly bliss, supernal rapture and even love — both authors give it a nod of acknowledgement since everyone knows it is somehow also involved — are all a matter of paying the nominal price of either book and practising their sound advice and explicit instructions. Enjoy. Enjoy.

One is reminded of a scene from Chaplin's "The Gold Rush" where the tramp, snowbound in a desolate cabin, sits down to dine, goes briskly through all the anticipatory preparations — tucking his napkin into his shirt, sharpening his knife on his fork, sprinkling salt and pepper — when all that is on his plate is a hunk of old boot leather. For these books constitute — as do all mass-cult products — a denial of everything that serious writers, fiction and other, have been telling us for the past half-century about the tawdry quality of our existence, a denial of everything that, ultimately, has provoked youth to evolve its present counter-culture. In fact such fantasies of the mass-cult industry are, in their own way, a counter-culture too. The main difference between this and the new counter-culture, however, is that the latter is based more on conscious rejection than on deliberate blindness.

* * *

SIGNIFICANTLY enough, Wilhelm Reich's "Mass Psychology of Fascism," recently issued in a new translation — no doubt in response to a revival of interest in his work — did not, and, one can safely say, will not, make the best-seller list. Which is a shame, because in elucidating the crucial reciprocal influence between the quality of sexual experience and that of man's social existence, it offers a healthy antidote to the fantasies of the popular sex-manuals. Addressing itself primarily to the catastrophic defeats of European radicalism in the 1930s, it traces these defeats to the failure of vulgar Marxism to understand the way authoritarian society and family upbringing inhibit the capacity of the human animal to experience pleasure — that is, full sexual gratification. This condition then creates the intense, discomforting frustrations that turned the German masses away from the cold economism of the Marxist and socialist parties to the promising race, nation and blood mysticism that the reactionary ideology of Nazism offered.

High-cult reviews were somewhat less hostile — occasionally they were even favourable — than in the 1940s when this book first appeared in Englishish. One reviewer even went so far as to suggest that it might be necessary now to re-evaluate the whole corpus of Reich's works — orgone and all. The reason for this different reception, one suspects however. is less a genuine interest in his heretical formulations than the simple fact of the counter-culture's present interest in these formulations. High cult, after all, cannot cut itself off from the source of its own nourishment — which traditionally has been the *avant guarde*, but today has become the counter-culture.



WILHELM REICH

* * *

IN Gogol's "Dead Souls" there is a lyrical description of a speeding troika, and this image is extended to symbolize Russia in all its power and uniqueness racing in the current of history. The modern American equivalent of the troika image would be the moonrocket — indeed, by now Apollo 14 has been to the moon and back. Norman Mailer's "Of a Fire on the Moon" — a brilliant meditation on the Apollo 11 moonshot — explores the WASP technology establishment and the perennial urges of American life that seemed to lead, as if in some pre-ordained way, to this incredible challenge. Not as wholly successful as his "Armies of the Night" or "Miami and the seige of Chicago" — flawed as it is by an ambivalence that fails to suggest, as it does in his earlier works, new possibilities and unexpected dimensions of meaning — "Of a Fire on the Moon" has not made the best-seller list, has generated little general excitement and is probably not destined to win any Pulitzer Prize or National Book Award. Nevertheless, it rises like the rocket blast-off it so thunderingly describes to a height and perspective from which one sees that all that American culture-doctors can really do with any validity is to repeat the words of Gogol in his troika passage: "What is the meaning of this terrifying motion? And what mysterious force is hidden...the like of which the world has never seen?"

And to conclude in paraphrase of Gogol's final question: "Whither are you flying, America?"

Dr. Greenfield teaches in the Department of English and World Literature of the State University College at New Paltz, New York.

MENUHIN AS EDUCATOR

MENUHIN'S HOUSE OF MUSIC — Text by Eric Fenby, Photographs by Nicholas Fisk, with a foreword by Yehudi Menuhin. London, Icon Books. 140 pp. 45s.

Reviewed by Yohanan Boehm

YEHUDI Menuhin's first "Music Academy Committee" was formed in 1962 in London. Its object was the founding of a boarding school — the only one of its kind outside Russia — where unusually gifted children would receive regular instrumental teaching and practice under expert guidance, combined with a broad general education of high standard. In 1963 a start was made with 15 children, in collaboration with the Arts Educational Trust. In 1964 the premises — a comfortable Victorian villa — were acquired at Stoke d'Abernon, Surrey.

At the time of this book's publication, the Yehudi Menuhin School had 36 resident pupils and there were plans to extend the existing premises. The school is recognized by the Department of Education and Science but still remains a private school dependent on the generosity of contributors.

Menuhin says in his preface: "Whatever these children turn out to be, great or good musicians, great or good teachers, we do have a hope that they will be great or good human beings."

Eric Fenby questions some of the pupils about their life at the school, about their intentions in life; he describes the atmosphere of concentrated studies and relaxed living, the sound of music being present everywhere and at all times without being obtrusive or oppressive. Education running parallel with musical training at an early age (8-16) is the aim of Menuhin and his staff, which runs somehow contrary to the belief of educationalists who maintain that the education of a child should proceed on comprehensive lines and not until the later teens should specialization be given full rein. Of course, it will be possible to measure the success of Menuhin's idea only after some groups will have graduated from the school and later gone on to apply to others what they learned.

The book is beautifully illustrated with Nicholas Fisk's photographs, some of them quite unusual in conception and angle.

Menuhin with pupil at the Yehudi Menuhin School in Surrey, England.

هكذا من الأصل

He who dares to enter satire

Ninette Dinar and Dani Ronen in HE WHO ENTERS THE SEA

HE WHO ENTERS THE SEA by Yoram Matmor at the Young Theatre. Directed by Nico Nitai.

HE Who Enters the Sea, billed as a political satire, is actually a political melodrama with heroes and villains. The villain is a former senior army officer now in big business, who uses his unlimited connections for self promotion and the destruction of those who stand in his way. The hero is a writer offered the job of editor of a weekly Which Will Tell the Truth. Too bad that telling the truth means exposing the wrongdoings of the Sgan-Aluf who is a friend and protector of the writer. Truth is the loser, and the third man, the truth-seeking initiator of the weekly, goes mad.

The implication of the play is that we live in a corrupt society dominated by the military-industrial complex, in which the intellectual has no place unless he is ready to play ball, and in which an honest truth-seeker will inevitably wind up in the loony bin. While it is Yoram Matmor's inalienable right to think so, one can only wonder how this play, which so courageously exposes the ill-doings of highly placed personages (another villain is a red-wigged lady who heads a cultural foundation and runs it via her bedroom), ever saw stage lights.

Old devices

Corrupt politics and economics aside, He Who is written in an irritatingly "clever" manner. Instead of a set there are signs (TELEPHONE, PRETTY GIRL, LADY'S BEDROOM), a stage hand is constantly arranging and re-arranging things while the action is in progress, the actors naturally come on stage through the audience, and the action occasionally becomes Pirandellesque with what-if-things had-happened-the-other-way scenes. All this is done with such panache that I suspect the author of thinking that he invented those devices.

Director Nico Nitai gave the show a quick tempo and much movement. The hard working cast consists of Ninette Dinar, Dan Ronen, Dorian Aroyo, Shmuel Wolf (an actor meant for better things) and Avie Spiegel.

We also caught a cold at the Mifal Hapayis hall. The least one could expect of a threatre is a little heat.

Life with father

A FAMILY ALBUM by Aviva Gali, directed by Miriam Bernstein-Cohen, set by Benny Lavon.

A FAMILY Album is a collection of sketches, all but one dealing with a family situation. In the first, a teenage boy turns on his mother for having brought him up in the belief that his father — alive and well and living in Tel Aviv — died when he was a baby; in the second, another teenage boy whose parents are divorced, pays his annual visit to his father, and the two cannot find a common language; in the third one, a woman who for some reason can communicate with her married daughter only by telephone, makes a new friend, a lonely old lady, as a result of dialling the wrong number; in the fourth, a couple living in an old people's home, vainly wait for their son who was supposed to take them to his house for the Seder. Except for the fifth sketch, in which four persons attending a concert speak their thoughts, the show deals with the lack of communication between parents and children.

Endless banalities

The subject is, of course, anything but new. Neither is the treatment, nor is anything new or interesting being said on the stage. The dialogue is a farrago of banalities endlessly repeated, points made and re-made. The humour relies on such devices as the Yiddish phrases used by a Meah Shearim matron and the slang slung by a highschool boy.

The cast which spans three generations of the theatre includes Fanya Lubitch, who gives some samples of old-school, grand-manner acting; Rivka Goor who tries to steal the show (not that the loot is worth it) with rather cheap comic devices; Itzhak Bareket who speaks his lines and goes through the motions; Hanoch Einav, a very young performer of some promise who has already acquired some tiresome stage mannerisms. Miriam Bernstein-Cohen who as an actress could outperform the entire cast, let each of them do his, or her, own thing.

I liked the set by Benny Lavon, huge blow-ups of photographs which look amazingly real.

Czechs to present play on Holocaust

THE Czech Government theatrical and literary agency, Dilia, has announced that "The Windows of Heaven," a play on the Holocaust by the Hollywood writer, Shimon Wincelberg, will be presented in Prague next autumn. Wincelberg is the author of the play "Kataki" now being shown in Israel by the Giora Godik Theatre.

The Prague Municipal Theatre had intended originally to give the play its world-premiere in 1969. Since then, however, the play has had its first production at the Royal Dramatic Theatre in Stockholm, the theatre's first world premiere of an American play since O'Neill's "More Stately Mansions."

"The Windows of Heaven," which deals in terms of black comedy with Jewish survival during the Nazi occupation of Poland, was suggested by a Yiddish short story "A Cat in the Ghetto," by Rachmil Bryks. The story is set in the Lodz Ghetto, of which Bryks, now living in New York, is a survivor.

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GALLERY GUIDE

JERUSALEM

ISRAEL MUSEUM

AVIVA URI — First museum show by talented Israeli expressionist.

CONCEPTS+INFORMATION — Audiovisual introduction to creative activities beyond picture-making, interesting and valuable as a whole, though individual exhibits are but slightly entertaining.

Also: Indian and Persian Miniatures, Sculptures from the Museum Collection, Dubuffet — Graphics.

DANIEL GERSTEIN — First show, mixed media paintings, mostly pen and wash, that hover between drawing and painting, of figure groups with strong family feeling. The technique is effective, almost slick, and the colour control is attractive, but plays no special compositional role. A repeated device is an almost white outline bounding other drawing with the brush and the washed-in areas; regrettably, the faces and some of the doves are too close to Picasso in both treatment and conception. Gerstein is a Bezalel graduate who trained at the New York Art League and who is now a part-time teacher at Bezalel. He is obviously gifted and one looks forward to the next show in which he may have more of his own to say (Engel Gallery). Till Feb. 27 (M.R.)

EVA LEWITUS — Photographs of life in Peru (opens Sat. 11 a.m. Artists House). Till March 2.

ZOMA BAITLER — Riga-born recent immigrant from Uruguay. Baitler's forte is the interior, formally organised in strong verticals in a figurative, impressionist manner. (Artists House). Till Feb. 24.

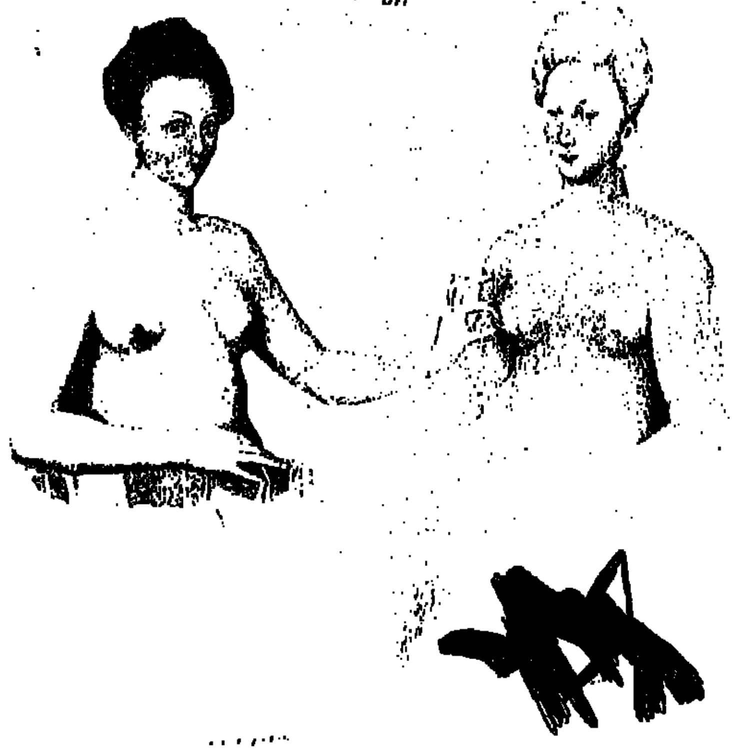
ELLEN MILAN — Interesting show in several mediums by recent immigrant from the U.S. (Artists House). Till Feb. 24.

SERGE GOLON — Three-dimensional paintings by recent immigrant from Switzerland (Nora Gallery). Till March 2.

TEL AVIV

"PORTRAITS AND FIGURES" — An unusually fine collection of works in various media by an out-of-the-ordinary grouping of 18 artists. Among some of the more out-standing works are large powerfully expressive heads by Aviva Uri in her spray and brush technique on canvas; forceful figures in charcoal (1930) by Krakauer; a finely modelled realistic pencil drawing of a head by Rafi Lavie, over-painted in his characteristic manner in white, in front of which he "hangs" one of the most original abstract forms he has come up with to date. Michael Eiseman shows several striking pencil drawings and a coloured litho, three of which are naturalistic "copies" of figures from old paintings, set off by the white of the paper, an angry scrawl or, in one instance of a tiny head from Memling, an even horizontal row of intense colour-scale daubs. To be noted too are a rare 1953 "continuous line" pencil drawing by Avigdor Arikha and a 1938 oil-on-paper by Avigdor Stematsky. (Gordon Gallery, 29 Gordon). Till March 3. (R.B.)

BARUCH AGADATI — The artist, born in Bessarabia in 1895, was a prominent figure in this country in the 1920s and '30s. He studied painting at the Bezalel School 60 years ago but was soon attracted to the dance. He went to Russia in order to study it and became a professional while stranded there during World War One. Later, in the early 1920s in Palestine he developed a "Hebrew" dance style and appeared in solo performances here and in Europe. In 1936 he left the dance and created the first locally made full-length film and specialized in documentary shorts. In the 1940s he returned to painting and invented a watercolour-on-silk technique, the same used in the present show of abstractions. Using intermingling colours, he creates over-all patterns, some soft, almost amorphous, others sharper in form with simplified schematized hills and trees as their subjects. The differences between one painting and the next are usually so subtle as to make a full-blown exhibition seem repetitious. Some passages are lovely to look at with their diaphanous layered splotches of mottled colour but because of the narrowness of the style interest soon peters out, as it does in most personal "naive art" styles with which this show bears an affinity. (Mabat Gallery, 31 Gordon). Till end of Feb. (R.B.)



Pencil drawing by Michael Eisman (Gordon Gallery, Tel Aviv).

Fantasy by Jules Perahim (Lim Gallery, Tel Aviv).

"Landscape," watercolour painting on silk by Baruch Agadati.

Composition by Daniel Gerstein (Engel Gallery, Jerusalem).

FAYE ITZHAKI — Painterly abstractions by U.S.-born artist who studied here under Rafi Lavie. She builds up semi-transparent layers of paint in wide soft masses, predominantly warm but with cool complementary hues underneath or along-side. The amorphous softness is relieved by submerged collage, typography or writing, by occasional carefully placed slashes of intense colour (e.g., pure orange on toned reds) and by texture. Beautiful integrated harmonies. (Gallery 220, 220 Ben Yehuda). Till Feb. 27. (R.B.)

HENRY SHELESNYAK — Although no explanations were supplied it seems to me that a white painted partition wall on which appears the artist's signature provides a key to Shelesnyak's work during the last two years. The elements in his paintings, all of them with pure or tinted white grounds, have become increasingly minimal, as though the blank inert white surface were a sort of ideal he is striving for; as though the stencilled letters, numerals and flower decorations, the lines and the slithers of colour on the margins, none of which goes so far as to seriously disturb the underlying white surface, are employed only to qualify the canvases as bona fide paintings. This conclusion is born out by arrangements and layouts that no longer possess even the subtle chords and balances that sometimes graced his canvases before. Considering the blank white stretchings in the canvases and the fact that just seven of these not large "white" paintings comprise the entire show and are almost absorbed into the gallery's own overall seamless white, the signed blank white wall is the most logical and incisive statement in the show — which still doesn't make it more interesting. A signed clean white gallery would really have been definitive and possibly a pure and purifying experience. (Bar Kochba Gallery, 42 Bar-Kochba St.). Till Feb. 23. (R.B.)

JULES PERAHIM — There is so much in this show in the way of concepts, pictorial ideas and techniques that one finds it difficult to discuss. Perahim was born in Rumania in 1914 and has apparently been intensely active as an artist since he was 16. Eventually he won Rumania's top honours and titles. He was a teacher, edited an art magazine for 10 years, illustrated books, designed stage sets and exhibited profusely all over Europe from Moscow to Paris as well as in Tokyo and New York. He settled here over a year ago. The 80 works on display in this second exhibition of his here belong to various years and periods. Intuitive fantasy is essential to them all. Despite his versatility and his inventiveness with textures, the show presents an unpleasantly slick effect due to both the rather hackneyed "salon art" ideas (such themes as "Tango Flame", "Lady with Chandelier," "Candle in Space," etc.) and the manner of stylization and execution of the fanciful figures which often contain the more outmoded conventions of commercial illustration and surrealism. "Dream" (65), a relief made of nylon stocking material pulled taut over a conglomerate of sea-shells, is one of the more intriguing works. One can still barely perceive the shells beneath the semi-transparent material, which mars the illusion a bit, but they are transformed into an almost convincing image of mystery. (Lim Gallery, 170 Ben Yehuda). Till March 3. (R.B.).

"The Rabbis," oil by Moshe Tamir (Museum of Modern Art, Haifa).

SAMUEL BAK — Chess pieces star in allegories of civilization doomed by war. Recent paintings by prominent Israeli surrealist. (Hadassah "K" Gallery, 33 Frug). Show closes Sat., 9 p.m.

ON PAPER — Descriptive and abstract works on paper by a selection of mostly better-known Israeli artists of proven stature. Recommended for those not especially keen on experimentation and the grotesque. (Beit Leivik Art Gallery, Dov Hoz St.). Final week.

ARTHUR HIRSHFELD — A "naive" artist's studiously formalized protest against licentiousness and prostitution. (Chemerinsky Gallery, Gordon St.). Till Feb. 25.

JACOB WEXLER — Abstract paintings from the years 1948-1952. OLD JAFFA (Riebenfeld Gallery). Opening Sat., Feb. 20, 6 p.m.

YEHOSHUA BRANDSTATTER — Joyful Galilee landscapes by "naive" painter. OLD JAFFA (Old Jaffa Gallery). Opening Sat., Feb. 20, 8:30 p.m.

MICHA HAHN — Sculptures. (Dugith Gallery). Till March 8.

LIANA SAXONE — Oil paintings on Masonic themes. (Masonic Temple, 5 Weizmann). Till Feb. 28.

SARA SPIVAK, YEHUDITH ZACH, YEHUDITH SARIG — Abstract hard-edge paintings. RAMAT GAN (Municipal Museum).

JOSEPH LOVEN — Lyrical paintings and erotic drawings by member of Kibbutz Yahum. PETAH TIKVAH (Yad Lebanim Memorial Museum).

NEHEMIAH MARK — Figurative sculptures in wood. (Beit Shalom Aleichem, opp. Law Courts). Feb. 21—26.

RAHEL AND GEDALIA BEN-ZVI — Paintings, sculpture and tapestries. BAT YAM (Municipal Museum). Feb. 19—March 6.

AMALIA CHAROUTI — Mostly abstract paintings in mixed techniques by Israeli artist. (Sokolov Press Club).

"AN ENTRY INTO THE QUIET MIND" — One-man show by new settler: photographer Elliot Faye, whose aim is to capture and convey the mood and timelessness of people, scenes and objects. (U.S. Cultural Center, 71a Hayarkon).

GEORGES GOLDKORN — Stiffly stylized figures with still lifes and several loosely handled abstractions by elderly French painter. (Galerie Gilead, 18 Shlomo Hamelech.)

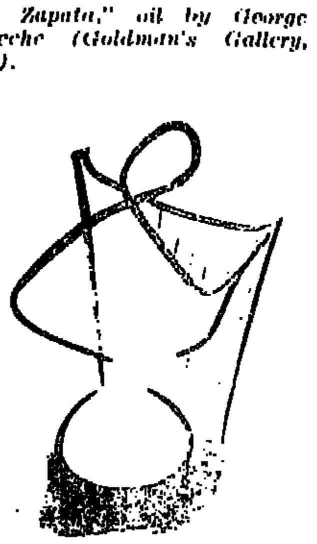
HAIFA

YAACOV MALKA — His admirably composed gouaches, almost monochrome in deepish green, brown or grey, relieved just sufficiently at peripheral or other essential areas, might be described as expressionist; certainly he takes Van Gogh's bridge at Arles to a near expressionist collapse (25). Generally speaking, however, his content has a family resemblance to a certain Jewish imaginative esotericism, e.g. the strange birds; another bird formed in a round as if to emphasise self-containment; the use of skeletons more for a structural element than other significance, skeletal animals, a skeletal dance (27), skeletal landscapes (11) and ghost ships (43). At the same time Malka's coloration precludes the light-heartedness that frequently accompanies the style in question and a more serious approach, bringing it down to the facts of life, is evident in the same sad faces of his portraits, caused by a suffering that can, in a few instances, lead to clown-like features. And, unexpectedly, proving that he really stands back observing his subjects, the near classical head of 18 — although remaining within his own style, includes a greater degree of lighting and a less compulsive sadness. (Traclin Gallery). Till March 3. (H.).

RUTH WEISS and CLAIRE UNNA — Weiss's oils on canvas and masonite are painted in a soft pastel manner, colour uppermost and yet form fairly clear. Her two most successful pieces both stress a pervading red, "Kumran and the Scrolls" where the red landscape is offset by the blackish fragment of the scrolls, and the constrictedly vertical "Mother and Child". The oil on paper is a mixture of colour and line abstracting the subject but sometimes with an uncompleted air. The woodcuts are academically competent.

Unna's oils consist of figures, still life and flowers, academic in character, and might be improved if they utilised the greater sharpness of her drawings (all of women), both for contour and colour. The best item is "In Athlit Castle", in brown and a purplish grey, very well constructed, rather theatrical like a stage setting. (Beit Abba Khoushy). Both till March 5. (H.).

"Viva Zapata," oil by George Chemeche (Goldman's Gallery, Haifa).



"Playing the Harp," oil on paper drawing by Ruth Weiss (Beit Abba Khoushy, Haifa).

GEORGE CHEMECHE — Oils and gouaches. Has come a long way since his last Haifa exhibition over four years ago. A slaughtered chicken still recalls Soutine but the other half of the same canvas renders various culinary objects in an exact naturalism. Subject has now become paramount in a boisterous (definitely non-U) humour and a tumultuous cascade of colour and broken line, while the paving of a whole genre of European iconography (and he is just as merciless in Adam and Eve) proclaims an acquaintance with art history. He then proceeds to poke fun at marriage (in a manner not far removed from seaside postcards), to parody equestrian sculpture by jacking up the horse on a convicted gin bottle and to produce a host of squawking birds (a favourite motif of his) from a conjuror's hat. His male figures, self sufficient in their solitary zest for life, kick the traces as they ride over the many coloured earth, pick out a piece of laundry or engage in painting. Chemeche may not be to everybody's taste; the only repose given the viewer is in the artistic ability perceived in the execution of colour, form and composition; but, at a time when so much attention is given to style triumphant, he sharply jolts such conceptions. (Goldman's Gallery). (H.)

MOSHE TAMIR — Oils, watercolours, lithographs and tapestry carpets. The riot of colour that creates a first impression of barbaric grandeur is quickly seen to consist of very small motifs ("Masks"); and yet his work falls into two categories. In the first, colour, red very prominent, green almost so, at times yellow, supply formal concepts, e.g. the oasis green of "Desert Visions". The second opens out into concrete form, quasi-generated in the recurring motif of the slender triangular legs, and reaching its apogee in the fine "Amnon (Wounded Soldier)", a white bandaged figure surrounded by a mass of flowers, actually a repeat of a former painting of his; and in "Sinai" where a white palm tree bisects the canvas. As may be inferred, Tamir's problem is to unravel close knit detail and to find spatiality. That is where tapestry wall carpets, despite the complicated process of weaving, have been a boon to him. Apart from the fact that he understands this, since many of the pictures on show could easily be, and are, sketches for tapestry, especially some of the graphics, the three carpets on show demonstrate the advantage he gains, viz. the two for Beit Hanassi (the relative sketches hang beside them), i.e. the red "Jerusalem", hospitably warmer than his usual red, and "Lights" where again a light coloured menorah introduces vertical bisection; and a third, "Bird of Peace", the design within the conventional rectangle and, because very low colour accompanies a prominent design, the flattest of the three, therefore the most suitable for a floor carpet. Returning to the oils, watercolours and graphics, they clearly represent a personal trend in the direct line of Israeli coloration. (Museum of Modern Art). Till March 18. (H.)

ERICH GLAS, — Oils, watercolours and gouache and etchings, (Chagall House). Opening Sat., 11.30 a.m.

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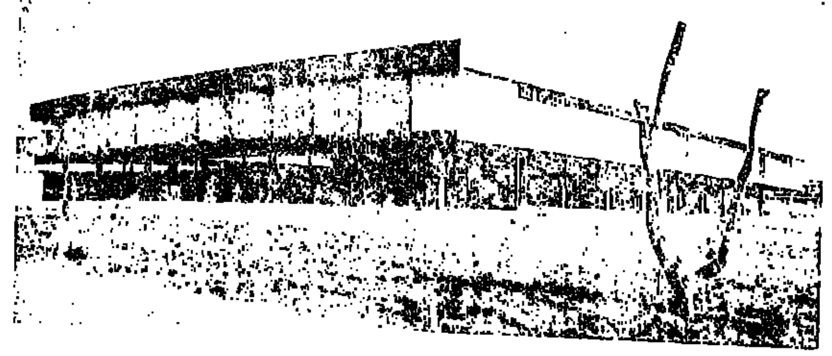


The new Music Academy building on the campus of the T.A. University.

A music academy goes to university

By Yohanan Boehm

THE Rubin Israel Academy of Music in Tel Aviv has just celebrated its 25th anniversary, if one counts its beginnings as a branch in Tel Aviv of the Conservatoire in Jerusalem as the start of its independent existence.

Initiated by Emil Hauser and Dr. Helena Kagan, the Tel Aviv offshoot went through the usual growing pains: all its activities were confined for years within the high walls of the "Tachkemoni" School in Rehov Lilienblum where the conservatorium rubbed shoulders with neighbours and with the school's own afternoon life. First administrative director was Dr. Laszlo Vincze (the cellist) who was in charge from 1945 till 1951, when Oedoen Partos, the composer and first viola of the Israel Philharmonic, took over.

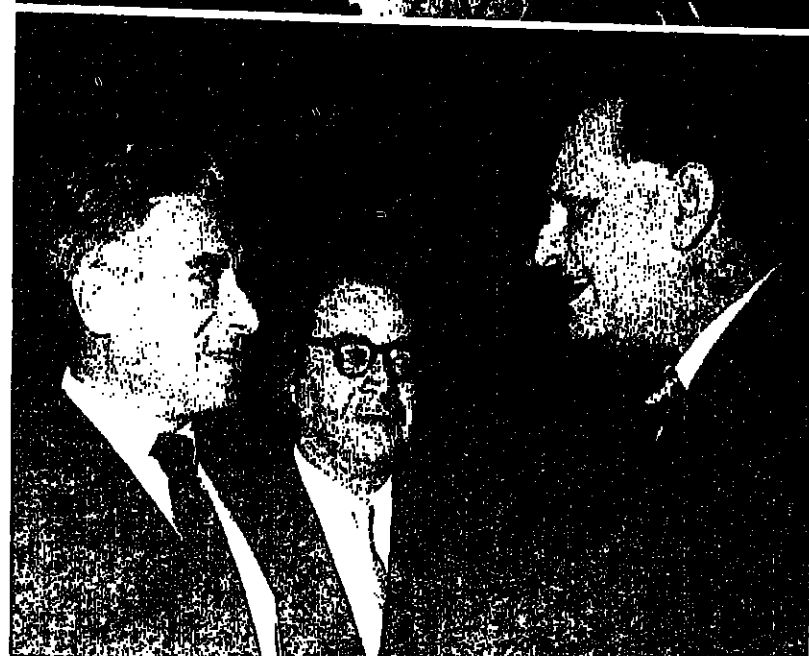
Pressure on space became unbearable, but it was only in 1966 that a radical change took place. Through the generosity of Samuel Rubin, the American philanthropist (who also contributed to the building development of the Academy in Jerusalem and the Conservatoire in Haifa), the construction of the present fine building on the Tel Aviv University Campus was made possible. The Academy moved into these more congenial premises, and the Conservatoire in Haifa), its work at Lilienblum under newly-appointed director Menahem Meir (cellist-son of Premier Golda Meir). There, some 500-600 pupils are initiated into music by some 80 teachers, while the Academy now instructs about 250 students. Another branch grown from the same roots — the "Thelma Yellin" Secondary School for Music — continues on its own path, but Prof. Partos is still supervising its curricula.

In former years, Leonard Bernstein acted as Honorary President and Pablo Casals served as its patron, but the Academy has since been accepted into the Tel Aviv University and these positions had to be abolished, though, of course, cordial relations continue. Zubin Mehta has agreed to serve as guest professor.

The location, in Israel's commercial and cultural centre, had the great advantage that the ranks of the Philharmonic Orchestra could be drawn upon to provide teachers for the institutions; indeed, all wind-instruments are being taught by members of the I.P.O. and it is also surely no accident that most of the outstanding young violinists came from Tel Aviv, like Yitzhak Perlmann, Pinchas Zuckermann, Shmuel Ashkenazy, Miriam Fried, Yossi Tzivoni and others.

As with Jerusalem, the Academy in Tel Aviv absorbs many immigrant teachers and students. For some years now, the Passover week has been a period of hectic activity as refresher courses and post-graduate studies, mainly in the instruction of instruments and chamber music, draw many young artists back to their alma mater. Within the framework of projects initiated and supported by the America-Israel Cultural Foundation, an Orchestra School was started last year, with a full symphony orchestra and a string ensemble providing valuable training ground for future orchestra musicians and chamber music players (the Jerusalem Academy promotes the development of a Vocal School). Last December, the Senate of Tel Aviv University decided to authorize the Academy to confer upon its graduates academic degrees. These may be diplomas for teachers and artists, or a B.A. and M.A. if students also take relevant studies at the University proper. The University also runs a Department for Musicology, under Prof. Eric Werner, separately; but the Academy has the great opportunity to arrange musical activities for the thousands of students on the campus.

The inspiring driving force behind all this is Oedoen Partos, who has led the Academy for 20 years. For sheer lack of time he has sacrificed his playing of the viola as soloist and in chamber ensembles (he left the I.P.O. many years ago for the same reason) and his intensive occupation with the running and developing of the Academy interfers seriously with his output as a composer. Having evolved a personal style, originally greatly influenced by his close friendship with Kodaly (he is also of Hungarian origin), conquering for himself particular assets and pecularities of oriental music, every one of his compositions have been imposing landmarks in original composition in Israel and he has still more to give of himself in this field. The younger generation of teachers is slowly taking over the reins of the institution, and this natural development should allow Partos to dedicate himself more to composition.



Above: Antal Dorati "guest conducting" the Tel Aviv Academy Orchestra, whose regular trainer is Shalom Ronli-Riklis. At left: Oedoen Partos with Sam Rubin, the philanthorpist; at centre is Eliezer Peri, of the America-Israel Cultural Foundation.

* * *

I HAVE received several letters from readers complaining that we did not mention this or that important name in the article on the Rubin Academy in Jerusalem (Magazine, February 5). True — and we have done the same in the above report on the Tel Aviv Academy. For reasons of space we have had to omit many names of outstanding and inspiring teachers who imbue their students in both institutions with the love and enthusiasm for their art.

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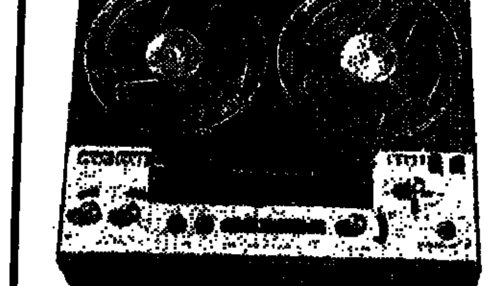

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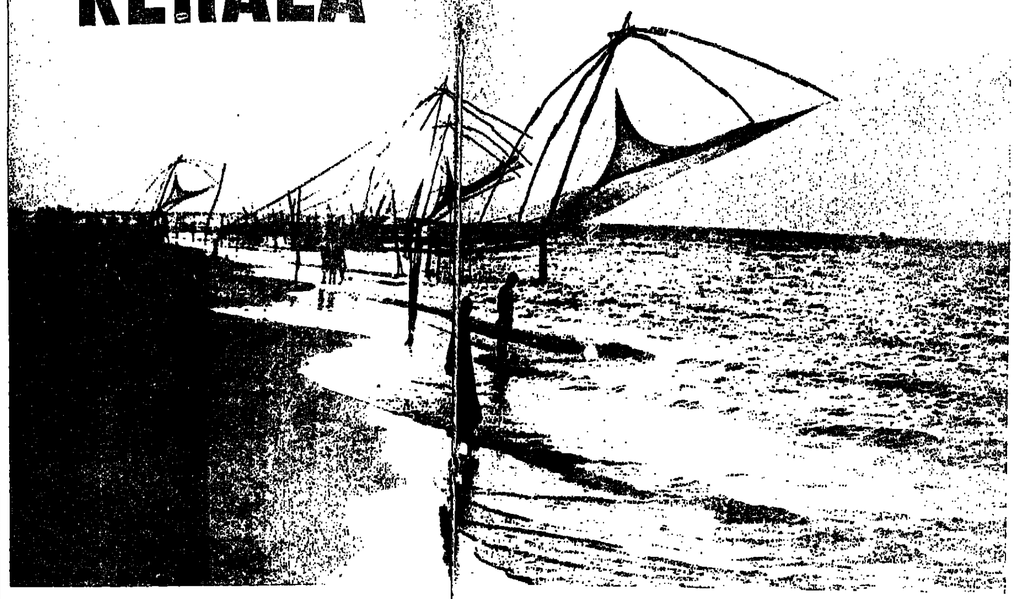
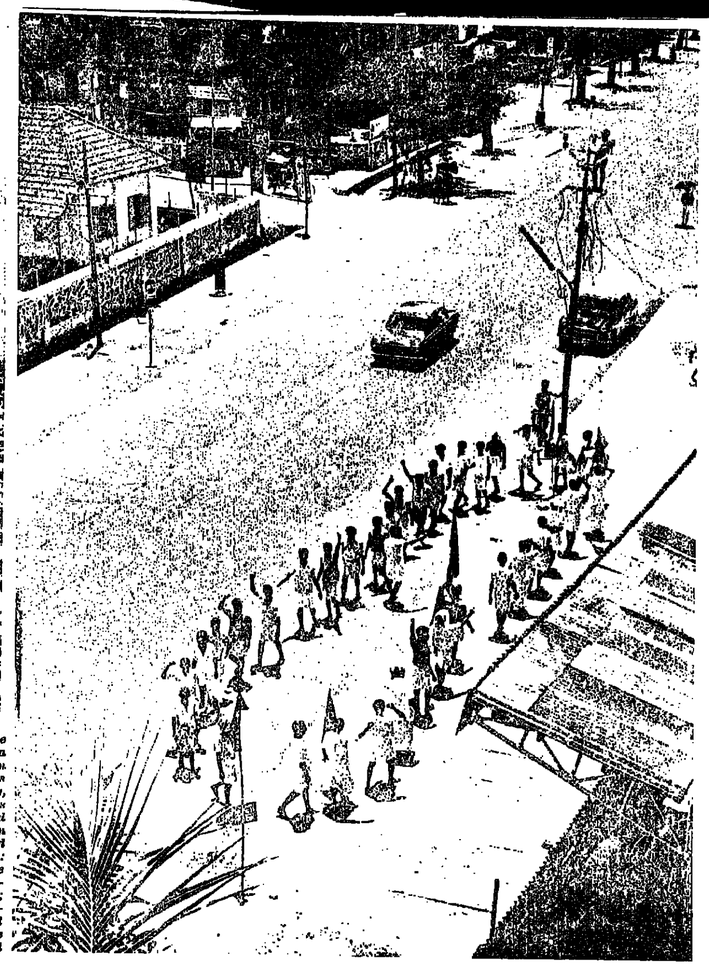
KERALA

Memories of the Raj: this tea plantation in Kerala is managed by British people who live very much in the manner of the old colonial days. However, the threat of nationalisation hangs heavily over them. Below: A Syriac Catholic procession winds its way through a leafy street in Cochin, led by a jaunty band. Said to have been founded by St. Thomas but probably dating from around 600 A.D., the Syriac order has adopted many Hindu customs; it has an elaborate caste system, and this procession included fireworks.



The mechanics of fishing in Cochin: these nets are carefully counterpoised at the water's edge. They can be lowered to rest on the bottom, but usually only one or two fish are caught at a time.



At right: Communist trade unionists parading outside a partially finished hotel in Ernakulam. The workers called a halt to the building, set up their headquarters in the unfinished site, and walked round and round in circles, waving banners and chanting slogans. Below: Religions side by side: the round building in the foreground is a Hindu temple; while the tall, square building behind is the oldest synagogue in India. The two buildings are situated in Cochin.

Catholics, Communists and the Congress Party

KERALA, the small and largely indigent state on the south west coast of India, became world headline news recently, with meaty stories of "nun running." It was said that Roman Catholic convents in Italy and other European countries refurbished their dwindling supplies of inmates with young girls from Kerala. Many of the girls — who were expensively sponsored from convent funds — were reported to be treated as servants by their new hosts.

The great scandal which arose from this controversy served to highlight the poverty of Kerala: many of the would-be nuns saw the trip to Europe as an end to misery and reduced circumstance. Kerala somehow represents an extreme case of a common Indian phenomenon. Poverty and disorientation are all too usual in this state of 15,000 square miles and 17,000,000 people.

Extreme politics

Politics, too, are more extreme in Kerala — even in a country where factional in-fighting is the norm. Before the recent elections in Kerala — in which Mrs. Gandhi's Congress Party unexpectedly gained ground — political instability had gone to ridiculous lengths.

The state came into being in 1956 and since then the collapse of unworkable coalition parties has forced it to the polls five times. No less than 21 parties contested the elections in mid-September. No single party could hope to emerge with a working majority. In terms of ideological and political alignments, the Indian voter had never before been asked to go to the polls in such confusing circumstances. The two main contenders for power were both Communist: the pro-Soviet Communist Party and the more extreme Marxist Communist Party. Beyond that, the divisions meant little or nothing. Parties which under normal circumstances would not dream of consorting together merged purely for the sake of getting into office.

Strange bedfellows

For instance, the Marxist Communist Party entered into a tactical alliance with the right-wing faction of the Congress Party — purely as a means of thwarting the pro-Soviet Communists. Other socialist parties swallowed their differences and supported the alliance. Mrs. Gandhi on the other hand, threw in her lot with the pro-Soviets, the Muslim League and two socialist style parties. There were even a number of groups with no ideological convictions.

In the event, Mrs. Gandhi's National Congress Party made a spectacular and totally unexpected comeback, gaining over 80 of the 133 seats. Although this was by no means a working majority, it did point the way to renewed popularity for Mrs. Gandhi. It may even decide the Indian Prime Minister to call an early national election.

Many observers interpret Mrs. Gandhi's victory as a sign of general disillusion with the constant petty bickering and internecine disputes. In a state where Roman Catholics, Muslims, Jews (most have come to Israel) and Communists are forced to live side by side, it is an encouraging sign that the national government should receive renewed support. Kerala's vote could bring cohesion to Indian politics once more.

Photographs by C. M. [illegible]
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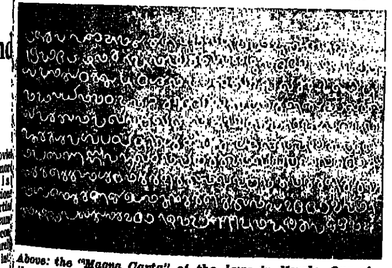
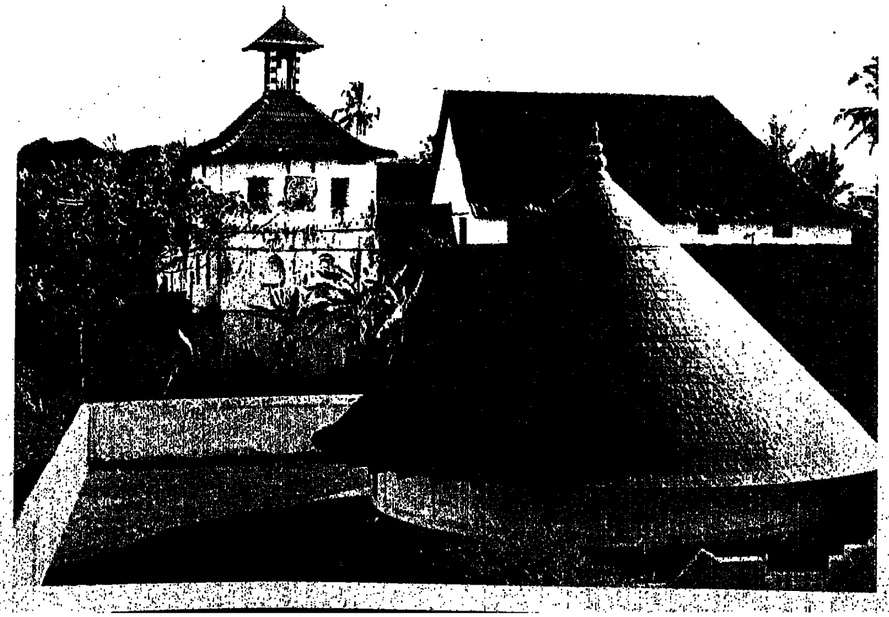


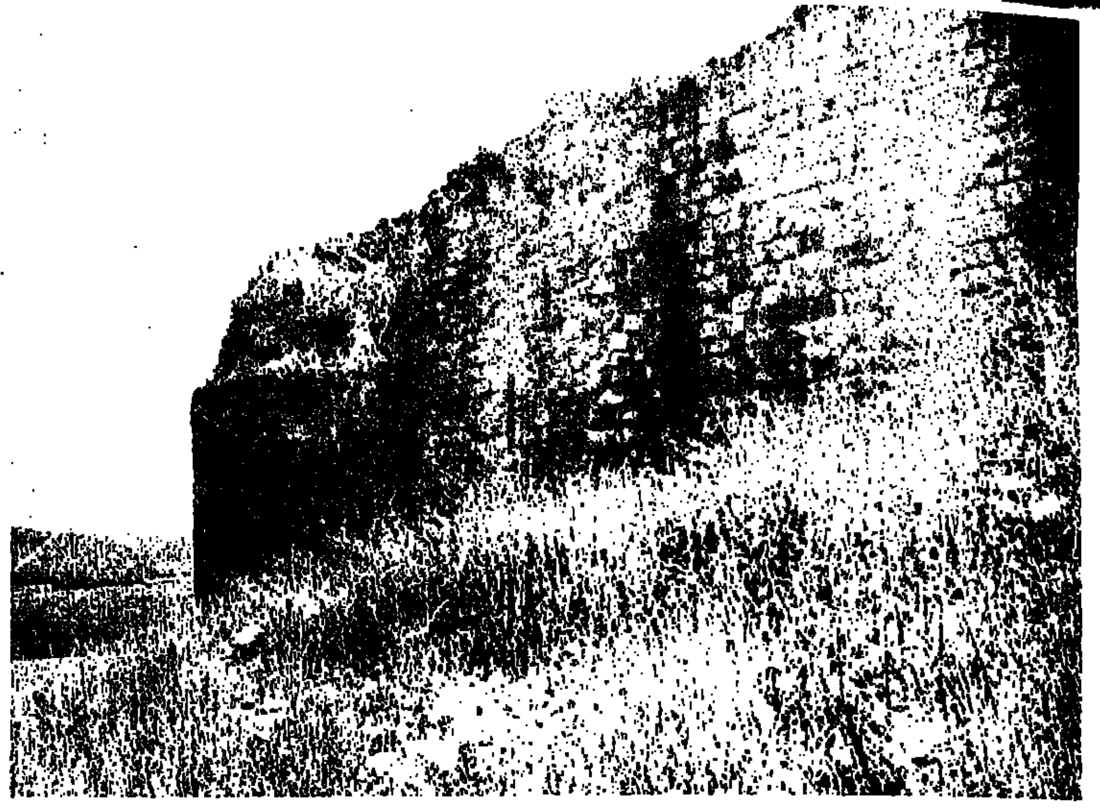
Above: the "Magna Carta" of the Jews in Kerala. One of the three famous copper-plates, a cherished relic by the Jewish Community of Cochin, which are said to be over 1,500 years old—written in Vattezuthu (ancient Tamil). Reproductions of the three plates with the translation are available to libraries free of charge from Mr. E. Elias of Rehov Eshkol, Kiryat Motskin, Haifa (send self-addressed and stamped large envelope). Part of the translation reads:

THE KING OF KINGS HATH ORDAINED IT ! !

From Yusuf Rabban and his people, in five degrees of persons, we exact the tribute of due and deference to our high dignity, and of the usual present to our royal person. To these we allow the privileges of bearing five kinds of names; of using day-lamps; of wearing long apparel; of using palanquins and umbrellas; copper vessels; trumpet and drums; of garlands for the person; and garlands to be suspended over their roads; and we have given in full, seventy and two separate houses; and we have relinquished all taxes and rates for these; and also for all other houses and Synagogues in other cities, and independent of this bond to him, we have made and given a Copper Instrument for these latter, separate, and distinct.

Ritual dancing in Kerala: in this traditional scene, the heroine (right), played by a man, has fallen in love with the god Shiva, who is disguised as a simple brahmin (left).





The author seen at the main entrance of the south wall of Capharlet. At right: the buttressed east wall of the fortress.

TOURING WITH SYLVIA MANN

CRUSADER CAPHARLET

TRAFFIC along the new free-way linking Tel Aviv and Haifa rushes past the Crusader fortress of Capharlet. Better known as Habonim — a moshav founded in 1949 mainly by English-speaking immigrants — or by its Arab name of Kafr Lam, it is situated on a rise slightly inland from the sea-shore, about 8 kilometres south of the Crusader stronghold of Athlit.

There is no direct approach from the free-way to Habonim. To reach it, you must travel along the regular coast road between Tel Aviv and Haifa, turning off towards the ocean at kilometre 71. Soon you cross the bridge over the free-way, then you bear left passing a long disused quarry honey-combed with rock-cut tombs. Another kilometre or so brings you to the cheerful, orderly settlement.

A colourful splash of flowering shrubs just inside covers an ancient cistern, and on the right you will note a large stone slab sealing the cistern mouth. Neat new homes, surrounded by carefully tended gardens house the moshav members, while for some of the public facilities, like the dining room, kitchen and stores, sandstone buildings probably dating from Turkish times have been modernized and put into service.

At the highest point of the settlement, immediately to the left of the entrance, are the striking remains of a square fort with well-preserved walls and round corner towers. It extends over an area of some 25 by 25 metres, while the diameter of each tower is about five metres. The east wall, with its six sturdy buttresses, is in particularly good condition.

Entering the fort's inner courtyard through an opening near the moshav office, you find it overgrown with vines and fruit trees, pomegranates, mulberries, figs and walnuts. Around the edge, below the present ground level, are vaulted store-places, in one of which a cache of Crusader coins was discovered some time ago. To the left is a well-mouth and the ruins of a series of small rooms, with fragments of pillars and ornamental stones scattered around.

On the south, emerging from shard-filled mounds of soil, is the broad main gate, flanked by two semi-circular turrets. A few metres south of the gate is a remarkable underground hall with six great columns, partially cut from the rock itself and partially built up, with rows of huge, elongated stone slabs forming the roof. Thought to date back to Byzantine times, this hall or crypt — its continuation now blocked by falls of earth and debris — may possibly extend underneath the fortress.

Standing on the roof of a small house inside the castle courtyard a wide vista opens up all around. Westward streches the Mediterranean, while on a hill to the north is the abandoned village of Surafand, with Moshav Zerufa near by. Carmel's wooded slopes run parallel to the coast barely three kilometres east of Kafr Lam, where Ein Ghazal once marked the eastern border of the village. To the south lie Mayan Zvi and Zichron Ya'acov, with the settlement of Ein Ayal closer in.

Often referred to by its mediaeval name of Capharlet, this minor Crusader citadel was an additional station between the two great Crusader towns of Athlit and Caesarea, 23 kilometres apart. A larger centre, exactly mid-way between Athlit and Caesarea, was Merle, or Dor-Tantura, all three being situated on the coast. The importance of Capharlet — only 3 kilometres north of Merle — stemmed from the fact that it lay somewhat inland, protecting a branch of the Sea Road — the historic Via Maris.

Isaiah Press, in his "Encyclopaedia of the Land of Israel," mentions that a Roman village or camp existed here, and the adjoining rock-hewn necropolis and the two fine columbaria not far away indicate that this was probably the case. Columbaria of this type, with rows of rock-cut niches, are generally believed to have acted as cemeteries for funeral urns containing the ashes of cremated bodies, although another theory suggests that the niches housed homing pigeons, not burial urns. In either case, the period ascribed to these columbaria is that of the Roman occupation of Palestine.

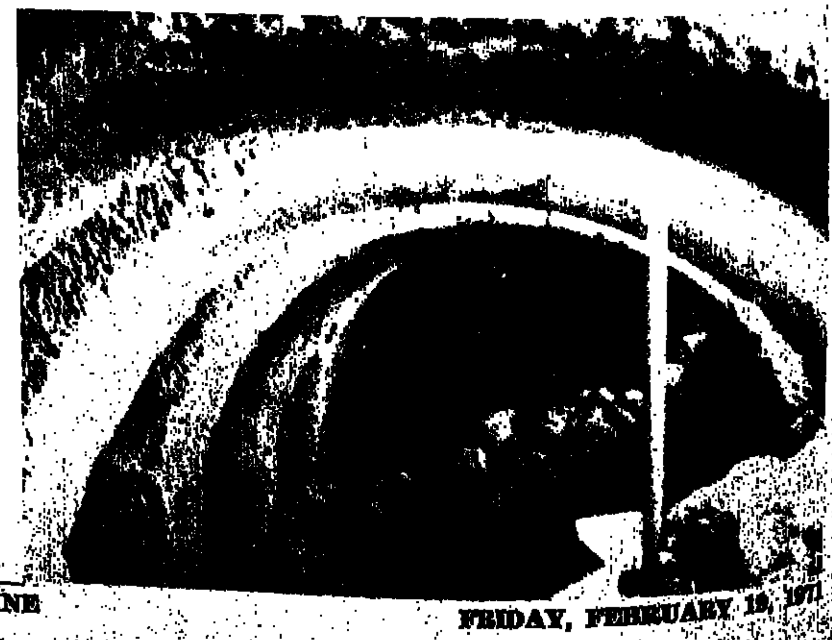
Continued settlement during the fifth and sixth centuries is implied by the Byzantine vaults south of the fortress, while most authorities agree that the original structure at Kafr Lam was built by the eighth century Ommayad ruler, Caliph Hisham ben abd el Malik, who also erected the beautiful Hisham Palace in Jericho. Some four hundred years later, towards the end of the twelfth century, the castle was taken over by the lords of Caesarea, then in 1213 it was bought by the Knights Templars of Athlit and remained under their control until it was conquered by the Moslems in 1255. According to Meron Benvenisti, Sultan Beybars returned it to the order in 1271, and it was held by the Templars until the Crusaders' final downfall 20 years later.

Capharlet's subsequent history was undistinguished. It probably served as an inn, or khan, for travellers along the lonely roads, and indeed its plan, its general appearance and mediocre masonry is far more reminiscent of a Mameluke or Turkish khan than of a Crusader stronghold. In more recent years and until 1948 it was a poor, backward Arab hamlet, plagued by disease and poverty.

Abandoned after the War of Independence, it was re-settled by immigrants from English-speaking countries, many of whom had arrived in Israel as Mahal—volunteers from abroad who came in 1948 to help the new-born state in its struggle for independence. After a difficult start, Moshav Habonim — now composed of 40 families — is flourishing. Its living quarters and gardens look as if they belong to a prosperous community, and its members seem lively and enterprising. In addition to agriculture, the moshav industry includes a factory for the production of the insulating material, vermiculite, and a summer camp set-up welcomes youth groups of every background.

Part of a columbarium discovered near Habonim by young moshav member Yohanan Shiflet. The rows of hewn niches may have held burial urns, though another theory has it that they were made to house homing pigeons.

★



At right: rock-hewn pillars of an underground hall or crypt at Capharlet.

The Tora of Flora

TORA ✻ AND FLORA

THE most important, and certainly from the practical point of view the most interesting, aspect of Tora and Flora is the Tora of Flora, called in the Talmud "commandments which are dependent on the Land" and which are usually termed the Agricultural Laws of the Land of Israel. As long as we were divorced from our land and from agricultural pursuits there, these laws hardly obtained, although some of them were given rabbinical (as distinct from biblical), sanction outside the Land of Israel. The most striking aspect of this difference lies in the fact that whereas in the Babylonian Talmud, which in this respect can be called "The Talmud of the Diaspora," there is no *gemara* to the tractates which deal with these laws, yet the Jerusalem Talmud (which is, and is sometimes called, "the Talmud of Erez Israel") had a full *gemara* to them all. And with the return of the Jewish people not only to their land but to the land, these laws, which were largely dormant, rose to full life and became burning practical questions to the orthodox section of the agricultural revival of Israel.

The first of them, the law of *Shemitta* (the Sabbatical year when all agricultural land was to remain fallow and trees and crops unattended) is mentioned in the portion for this week, though in the briefest terms which are elaborated in later passages in the Bible. "And six years thou shalt sow thy land and shall gather in the fruits thereof, and the seventh year thou shalt let it rest and lie still... in like manner thou shalt deal with thy vineyard and with thy oliveyard" (Ex. 23.10/11), and it was the first to exercise the mind of the contemporary Rabbis after the beginning of the agricultural settlement of the land. Petah Tikvah was established in 1878, Rishon Le-Zion in 1882, but the very next year 1883/4 was, according to accepted calculations made by Maimonides, a Sabbatical Year.

The greatest Rabbis in the world entered into the fray. The problem can be briefly stated: on the one hand there was the clear biblical prohibition of working the land in any way; on the other hand there was the clear realisation then that this first stage in the return of the Jews to agricultural persuits in their own land could not be jeopardised by the literal application of this law; and it is realised today that both modern agricultural methods and the economic importance of the agricultural output of Israel make it quite impossible to apply the law.

Of the various expediences employed to retain the letter of the law while ignoring its spirit, or alternatively to retain its spirit while ignoring the letter, the less said the better. In other spheres, however, which belong to the Tora of Flora, more acceptable solutions have been found and I hope to indicate them in subsequent articles.

L. I. RABINOWITZ

FAMILY AFFAIR

By Ephraim Kishon

THE other night I dreamt I was married to the government. That is she, the government, was my wife, quite a decent woman, really, though a little on the stout side and leaning towards baldness. I watched her out of the corner of my eye while she cooked dinner for 26 persons.

"But darling," I admonished her, "besides us there are just the three kids..."

"And what if some guests drop in unexpectedly?"

She has an answer for everything. A few days ago I kicked up a row when I found that we owed the delicatessen eight billion pounds, whereupon she turned on me and screamed that she doesn't spend a single superfluous agora, that people are always wondering how she manages on what I give her, that she hasn't got a rag to wear and that her friends always say to her: "Government, your husband simply does not appreciate what a pearl of a wife he has," and so on, and so on...

The night I had that dream I was a little upset.

"Look, my dear," I reminded Government in the kitchen, "only the other day I gave you two billions, where the hell are they?"

"Gone," she answered. "Believe me, I didn't steal them, they are simply gone! Celery is more expensive since last week, I paid the laundry and whitewashing the kitchen cost IL30.- alone.

"All right," I said, "but that's still not two billions."

"So I don't know!" Government flared up. "I can't give you an exact account for every pound I spend! I'm an honest woman, I care only for my family."

"I want to know where my money is going..."

"Don't worry! I always take Mrs. Sandberg along when I go shopping. She's an excellent woman, so thrifty..."

"But I also want to know!" I raised the decibels. "Mrs. Sandberg is not your provider, I am!..."

As I said, I was rather nervous. My wife took off her apron and drew up to her considerable full height:

"Tell me," she sneered, "where else would you like me to skimp?"

"Maybe," I said, "you don't need three cars."

"Do you want me to walk?"

"And the pastry shop? Why do you have to have breakfast in the most expensive pastry shop in town?"

"I'm simply maintaining your status."

"But we are beggars," I roared. "All I earn is IL460.- a month!"

"Ephraim, you are hysterical," thus Government. "Please, take the garbage downstairs...!"

About 12 tons had accumulated in our garbage cans, three tons of metal shavings, a ton of phosphates, and lots of textiles and silica sand. I dragged it up the mountain of refuse in front of our house and kept fuming as I trudged up its slope. It is terribly upsetting that a man has to work like an animal, doing overtime, breaking his back, and in the end cannot even get an explanation from his wife what she's spending his money on. Last week, when they charged us IL80 million interest at the bank, I blew my top:

"How do you do it?" I roared. "How?" She answered coldly:

"I took out insurance for the children, do you want to leave the children without insurance?"

I came in from the dung-hill in a filthy mood.

"Listen," I said to the wife, "either you lower expenses, or I'll leave you!"

"Why?"

"I'll tell you why! Because you can't spend more than I have, that's why! I've never seen a housewife who decides beforehand how much she'll feel like spending on groceries during the coming year, and then expects her husband to earn accordingly! It ought to be exactly the other way round!..."

"But..."

"Now I'm talking, Government!" I yelled. "I bring home IL460.- a month, with that you'll have to make do and that's that!"

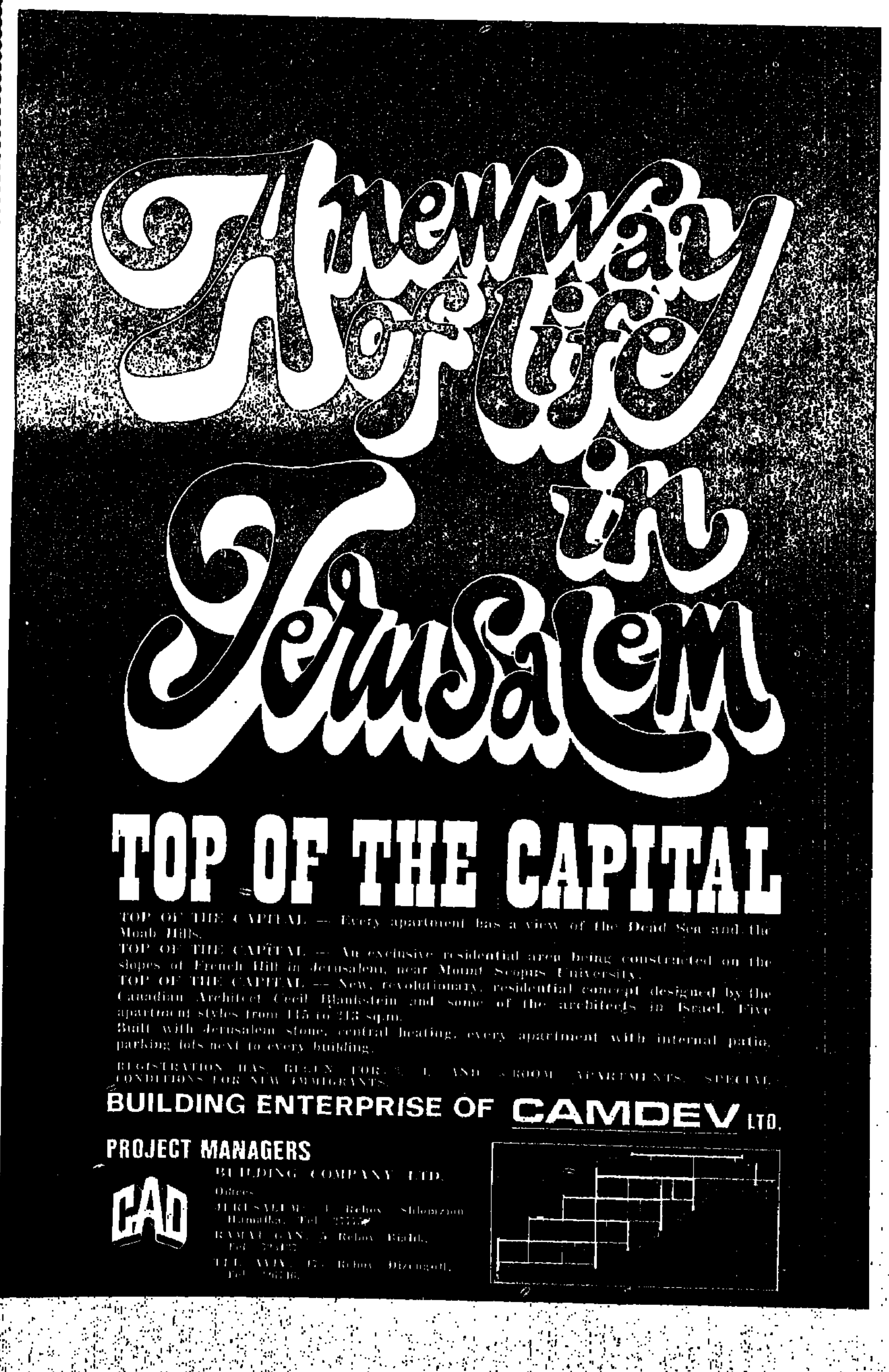
"How?"

"That's none of my bloody business! Cut down expenses! Fire your five servants, sell the silver candle sticks, don't cook on Saturdays, I don't care how!"

"All right, all right," the wife soothed me. "Don't get so excited, give us a kiss..."

I brushed my lips against her bald pate and ever since we live, the government and me, in happiness and connubial harmony, until the end of the present financial year.

Translated by Yohanan Goldman
By arrangement with "Ma'ariv"



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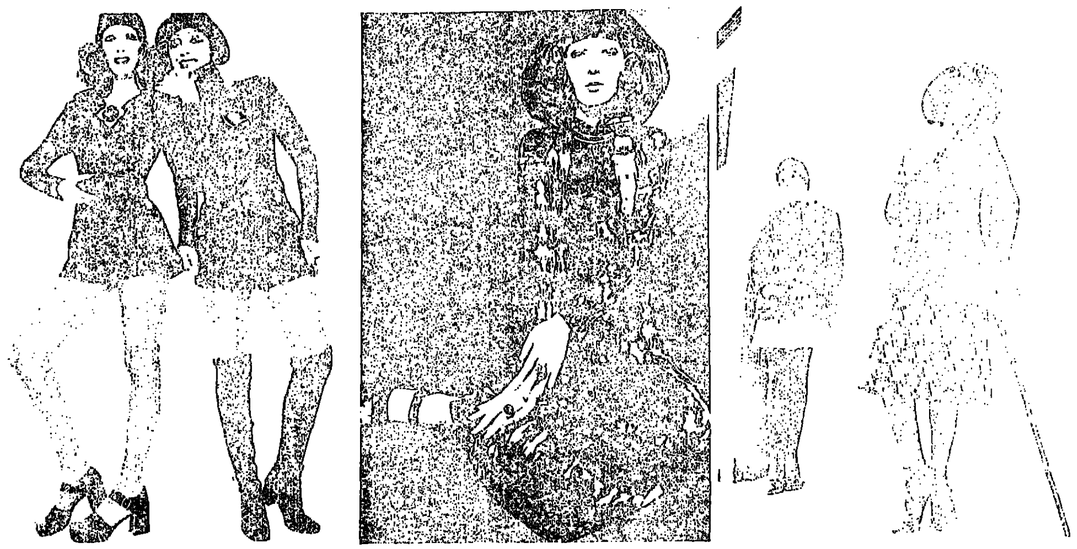

The Fashion Week had a lot of zingy outfits. On left are two variations of eye catching hot pants by Oded Fashions. They are in jersey—black and right, brown. Centre has a Ilcberlon Banlon hostess gown in brown and beige. Beged Or has come up with two unusuals: on left pleated tennis skirt in white nappa and blue blazer in suede. Right — blue double breasted blazer over a midi skirt in blue and white appliqué on bronze suede. (Peter Herzog photos)

HOT PANTS AND COOL ACROBATS

By Catherine Rosenheimer,
Jerusalem Post Fashion Reporter

TEL AVIV. — HOT pants and cool acrobats stole the stage at Monday night's Fashion Week Show held — for the first time — at the Habimah Theatre.

The pants (or shorts) were of course what the buyers were pouncing on all this week — preferably in browns, beiges, olive and pea greens. The acrobats — in actual fact a troupe of some 20 gymnastics students from the Wingate Physical Training School — were intended to provide rhythm and movement as a background for the Fashion Show.

Clad in black catsuits, and with complexions far ruddier than the "in" fashion colours, they proved so successful that the rounds of applause they provoked generally far exceeded those which went to the fashions themselves! Cartwheeling circus style, donning black top hats like Maurice Chevalier's, jumping around like the chorus in a Greek amphitheatre or performing ballet exercises, they were a smash hit success.

The "gimmick" was a good one and obviously a lot of hard work went into the show... though from the practical point of view "what was intended as an accompaniment seems to have put the clothes in the background" was the reaction of one buyer present.

Acrobatics apart, there were of course a good number of noteworthy fashions. More or less predictably, it was the people who can generally be relied upon for the bright new ideas who provided them. Gideon Oberson's latest jersey patchworks (often with wet look sections incorporated) were real eye-catchers in black, white and brilliant yellow. One of his most original ideas (this time in plain jersey) was a black sweater and gauchos topped by a tiny mini skirt in marigold, criss-cross laced up the front.

Denims were well back in the swing of things, seen in plain and printed versions by Bashan, including bib-topped gauchos with teaming shirts and waistcoats, used effectively for weather proofed rainwear by Matzkin and picked up by Carnit for use in handbags and belts. Lahav showed a sportswear range in lightweight, denim look knits — their "his and hers" jacquard patterned sports shirts were also well on key. A line up of seven different outfits — all switch around separates, all in wool and polyester knits, all in rich burgundy — made a striking visual impact, and were Hadar Rosen's contribution to the show.

Departure

Lena's latest departure — bright young-look mix'n'match sportswear designed by Ruth Vrubel — provided an outstanding example that the local knitwear industry, best known for quality classics, is also capable of brave new looks. Hot pants, gauchos, sweaters with huge roll collars, midi and maxi skirts, knitted coats too were all included, as were accessories like knee socks and tight fitting stripey ski-caps. There were lots of variations on the theme of plain gunmetal blue knits with vividly striped ones contrasting in yellow, purple and blue — all in all a very jazzy effect.

Jerry Melitz — whose clothes effectively launched the show — has been having a field day playing around with new versions of his favourite theme, striking printed Banlons and combining them with synthetic furs — a brand new medium for him. Squiggly printed brown on white Banlons looked specially effective with neutral fur skirts, long '30s style jackets, gauchos, knickers and — of course — hot pants (these especially hot in snug fleece!) all trimmed in brown piping.

Finny Leitersdorf — who has been designing fashions here for a long time — can usually be relied upon for original interpretations of latest looks. A shorts outfit designed by her for the Maskit collection was no exception: the hot pants and floor length coat with a deep slit up the back were both in a black knit, teamed with a brief, midriff revealing bolero handcrocheted in silver.

The "leather people" — a firmly established and formidable band fashion-wise — came up with plenty of new ideas. Leslie Fulop's latest Beged Or models were truly fabulous. Printed suedes had patterns like camouflage cloth used for very super safari outfits; other models showed appliqué embroideries used as effective trims to long sleeveless waistcoats; a third noteworthy line was in soft chamois leathers, slimly and sexily fitting to the body, used for casual shirts with knickers and gauchos.

Biggest impact maker in Jadoli's range is the "apache" look — hot pants, waistcoat and topcoat all in beautiful scarlet suede — they also showed jaguar and ocelot waistcoats, furry hats too and couture look knitted jumpsuits — all for the first time, all with the couture look and individuality which

(Continued on page 22)

Lena's run-away hits designed by Ruth Vrubel — both are in shades of a brilliant orange. Stripes red, black and green. (Peter Herzog photo)

Aled Knits an Israel Specialty at Iwanir's

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I MET A WOMEN'S LIBERATOR

by Mark Segal

("You ask me about the U.S. Liberation movement, I'll tell you honestly, I don't know what they want to be liberated from. I think that American women are just bored"—Premier Golda Meir speaking to Labour Party leaders after her recent visit to the U.S.)

I FINALLY met my women's liberator — straight from the United States of America. I must confess that she did not fit my pre-conceived notion of the harangu-ing castrator of American manhood. My women's liberator appeared in the formidable personage of Prof. Mildred Cohn, who is a distinguished professor of bio-physics and physical bio-chemistry at the University of Pennsylvania and thus a member of the academic aristocracy of the western world. She came to Israel to give lectures on some esoteric subjects at the Weizmann Institute of Science and I managed to reach her in between consultations with bio-chemists at the Tel Aviv University.

After listening to this woman professor I learned anew the meaning of those tired phrases: a steel-trap mind and the iron fist in the velvet glove. I do admit that Prof. Cohn warned me that she usually never, never gives interviews." (ours lasted 1½ hours). Actually she reminded me a lot of the woman character in the Scott Fitzgerald novel who he said possessed the qualities that conquered the vast plains and opened up the west...

"No, we do not indulge in the burning of bras in our university," Prof. Cohn said in discussing the more sensational forms that headline hunting women's lib activists have picked on. She smiled to herself and fixed me with her sharp gaze from behind her glasses. The Professor has assumed the strategic post of chairman of her university's committee on the status of women. Apparently the universities are being prodded into meeting Women's Lib demands by the Republican Administration Department of Health, Education and Welfare (H.E.W.). She noted with utter satisfaction how the University of Michigan was forced to submit on women's rights after H.E.W. threatened to withhold $400,000 in Federal Funds. "It's become a matter of survival, especially as the universities are faced with a financial crisis," she says with a certain gicefulness.

Civil Rights Bill

The Professor explained that the government is taking a very interested stand on the issue of women's rights as an extension of the Civil Rights Bill. "It says there shall be no discrimination on grounds of race, colour, creed and sex. The Southern Senators put sex into the Bill as a joke, hoping thereby they would ruin it," she explained with an air of who's-laughing-now. The next step was an Executive Directive in 1968 which set up the machinery to carry out the legislation, with H.E.W. as the agency designated to implement it.

PROF. MILDRED COHN

Prof. Cohn noted that the one means the Federal Government has of putting through such schemes is by the use of Federal funds or by withholding them. "If complaints of discrimination against women are filed, then the university has to prove it untrue," she noted with satisfaction and reported on the case of the University of Michigan which was presented with a list of 20 points after $400,000 in Federal funds were held back.

What did discrimination amount to? "It's a question of equal pay for equal work. No, it's not so much of the faculty but of secretarial staff and others in the administration. With faculty, the discrimination is more subtle. There are very few women in top faculty jobs, especially in prestige universities. The lowest percentage is in top universities like Harvard, Chicago and Berkeley, while State universities have more and the smaller four-year course colleges have the most." Now to judge by the Professor's pyramid of discrimination the question arises why the really great universities have fewer women in top jobs, and the lower down the scale, more of them take over?

Mostly assistants

Speaking of the universities of her acquaintance, Professor Cohn said there were few women who are full professors, most of them are lecturers and assistants. However, she did relate that more women advanced in the science department than in humanities: "Just look at the women trained in the field and see who is in which position," she says.

Referring back to the outcome of the pressure on Michigan University, Prof. Cohn related with a great measure of satisfaction that the university authorities were obliged to pay retroactively back to 1968 when equalising salaries, they had to coopt women on to their appointments committee and see to it that women graduate students got suitable financial aid.

The Professor also told me that H.E.W. was demanding the suspension of what she calls "nepotism rules" — whereby a husband and wife cannot work in the same university. She claimed that this ruling was wrong in light of the geographical isolation of most colleges.

I raised the old question of the conflict between career and home-building, with Prof. Cohn — who has three children — acknowledging that in her university, 81 per cent of women staff have no children. She is very militant in deploring stereotype notions of women who go into science losing femininity: "In my generation women who chose science did not get married, and that has changed," she says.

I fear that the iron showed through the velvet glove when I ventured to say that outside the U.S., the impression gained is that American women are the most pampered of all females, and that the actual use of the modish word 'liberation' in this connection sounded frivolous. Her answer was "You know many American women are strongly opposed to women's liberation because they accept the role they have been assigned by men and feel threatened by Women's Lib."

Frustrated

The worst thing was that "too many educated women are not doing anything to contribute to society and their lives are frustrated."

Managing to get Prof. Cohn off Women's Lib for a moment, she told me that the wave of student unrest seemed to have worked itself out — and noted that the 1970-71 academic year had been the quietest for a long time. "As I do research, I have little contact with students but those of my colleagues who do, tell me that this latest group of students are the least militant in three years.

"There is less social agitation," she reported. Her son is in California, and one of her daughters in New York, so she gets around the country, and she is constantly meeting colleagues from other colleges. Besides, she pointed out, the student movement has splintered into factions and the majority of students reacted against the violence such as that wrecked Wisconsin University. One element which outsiders were apparently unaware of, was that many youngsters at college come from working class backgrounds and "for them the American Dream is still very valid, they value the college education that their parents never had." Then again, the professors are a bit disillusioned with the students: "One colleague told me: we are all just baby sitters, and have to keep them off the labour market until they reach 21," she related, noting that most jobs require college degrees. A disruptive element in the campuses was the conglomeration of drifters who call themselves "the street people" and who merge easily with the tolerant students, and these drop-outs have provided explosive material in the college towns.

So back to Women's Lib and the Jewish problem—"Oh, it's definitely a man's world, and don't think it's any different here in Israel. Why, Rina Samuels told me that only ten per cent of the faculty at the Weizmann Institute are women." With that, she swept out of the room, not even allowing me to attempt to demonstrate how I was taught to say goodbye politely to a lady.

WEE WOMEN

"I attended a women's liberation meeting this afternoon — what's for dinner?"

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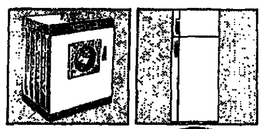

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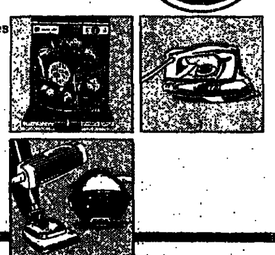

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Yitzhak Ben-Aharon, Histadrut Secretary-General, briefs U.S. Pioneer Leadership Mission member, at his office in Tel Aviv earlier this week. The delegation was received by President Zalman Shazar on Wednesday afternoon at Beit Hanassi and will have a festive farewell dinner with Prime Minister Golda Meir before they leave next week. The 31 women, here on a two-week fact-finding trip, met Knesset Speaker Reuven Barkatt at the Knesset who told them that woman for woman the female members of the House were more active than their peers on Capitol Hill.

HOT PANTS GOING GOOD

(Continued from page 20)

is typical to Lilli Toporek, their designer.

Tadmor — a leather factory belonging to a very forward minded yet traditionally religious kibbutz — showed both well cut near-classic coats in leather and suede in good colours like terra cotta, olive green and charcoal; side by side with these was a more avant garde look in the form of toreador style capes and matching gauchos, all in printed yellow suede. More good safari style suedes and leathers — both for men and women — were by Saipeter, mostly favouring khaki and olive green shades.

"Greenwich village come to Habimah" was the enthusiastic exclamation of an American sitting close by as Heberion's tie-and-dye Banlons came floating on to the stage, hot and exciting in purples and mauves, pinks and mauves. (With the current craze for tie-dyes and batiks abroad, it seems surprising that more fashion firms haven't caught on to this particular look: Israeli teenagers were avidly tying and dyeing their T-shirts long before Greenwich Village had ever heard of the idea!)

Surprise element

In fact, Heberion, together with Galeena and Glenort, constituted something of a surprise element in the show where buyers were concerned: lots of exciting new fabrics, together with good ideas for their exploitation, since all the fabric manufacturers participating showed made-up promotion garments for the purposes of the show.

Galeena — a brand new natural-synthetic blend, a cross between a weave and a knit — appeared in great, strikingly coloured prints shown as effective and dramatic evening maxis, daytime sportswear too. Glenoit, who make Acrilan fur fabric, got together with Rikma's Rojy Ben Joseph and showed some of the terrific new apres ski styles she has made out of their fabric. Capes, gauchos, knickers and jackets lined with brightly coloured Gaza handweaves, trimmed with unusual Yemenite braids and tassels, make up a range called "Hermon." The enthusiastic applause which the collection received implied that there were plenty of buyers present who already visualised it making a successful emigration from the Golan Heights to the top ski spots in Europe.

Formulas

The formulae for Fashion Week shows have been numerous over the past seven years. Sometimes the Export Institute have seen fit to call in "foreign experts" in the form of comperes and choreographers. (An Israeli, Zvi Gera, was this year's director, and certainly did as good a job as any of his predecessors.) Once they decided against a show altogether, on the grounds that it was too hard to give a representative showing to each manufacturer in one short show. Buyers would be bored by sitting through a presentation of all ranges, each of them having their own sphere of interests, it was felt. They have tried the idea of an Israeli theme too (only once!) with Kova Tembel and the like. This year the show was moved from the traditional setting of the Hilton ballroom to Habimah, thought to be a more exciting background for the show. Also a first this year was a repeat public showing on Tuesday night for the benefit of Micha, the Society for Deaf Children.

Wherever next year's show takes place, whether it includes gymnastics, judo or whatever and whoever directs it, one thing seems clear: the show will go on. Its aperitif value in whetting the appetites of foreign buyers for the latest Israeli collections is evident. Hopefully, fashion week orders (figures will only be issued sometime next week) reflect buyers' "a la carte" tastes.

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Relaxation chairs for C.P. children

Jerusalem Post Reporter

DEPUTY Director of Care, Israel, Miss Levinson, visited Ilan's Ona School for Cerebral Palsy (C.P.) children in Tel Aviv recently and presented the school with 3 relaxation chairs and 4 stand boxes. These items are specially constructed for C.P. children.

Each chair cost $250 and will provide relaxation for these children who have no coordination in their head movements. The relaxation effect of these chairs afford them confidence and increases their ability to cope with activities otherwise denied them. The stand boxes provide support for C.P. children who have no stability to stand erect and enable them to participate in play activities.

Another type of specially constructed relaxation chairs was donated by Mrs. Rebecca Prashker of New York, patron of the Cerebral Palsy Building which is to be erected in Ilan's Sport Centre for Handicapped in Ramat Gan.

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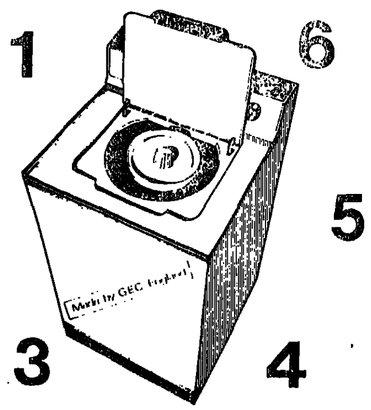

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Seven years of research by the Israel Ischemic Heart Disease Project has come up with a startling report — among those who go to synagogue for daily prayers only 29 in 1,000 have a heart attack. Twice as many do among non-goers. POST Reporter MACABEE DEAN describes some of the Project results.

Prayers at synagogue stave off heart attacks

MEMBERS of the Orthodox community who pray daily have a lower incidence of heart attacks — myocardial infarctions — than do persons who rarely go to synagogue. This is one of the startling facts emerging from the Israel Ischemic Heart Disease Project. The Project, one of the largest of its kind in the world, if not the largest, was launched in 1963 and encompasses 10,059 civil and municipal servants representing all ethnic (Jewish) communities in Israel.

Details of the Project, as well as other aspects of coronary heart care were discussed at a recent "study day" at Tel Hashomer Hospital to mark the transfer of the intensive coronary care unit, part of the Heart Institute, into new quarters. Equipped with the latest instruments it is geared to tackle the most stringent emergencies. The Heart Institute is headed by Professor Henry Neufeld, who also delivered the opening lecture at the study day. Other lectures were delivered by Drs. Y. Modaille, P. Sive, Y. Yahini A. Shem-Tov, E. Kaplinsky and Z. Schlesinger.

The Project, undoubtedly the most interesting thing discussed from the viewpoint of the general public — for it shows methods of reducing the dangers of heart attacks — analyzed various factors which seem to indicate which ways of life reduce the incidence of heart attacks.

In this particular case, the questions asked were: Do you go to synagogue daily? Do you go sometimes? Do you go rarely?

In the first category would undoubtedly fall members of the Orthodox community who go to synagogue every day. They had the lowest incidence of heart attacks, 29 per 1,000 persons over a five-year period. Those who "prayed sometimes," i.e. members of the so-called traditional community, had 37 heart attacks per 1,000 (five-year incidence) while members of the non-religious community (rarely prayed) had 56 heart attacks per 1,000 persons (five-year incidence) i.e. almost twice as much as the Orthodox.

Other factors

(The investigation is continuing to determine other factors, besides daily prayer, which might account for this low incidence. For example, do the Orthodox lead quieter lives? Do they lead more regular lives? Is a strictly *kasher* diet a factor? Do they smoke as much?)

Smoking, of course, has been associated before with a higher incidence of heart attacks. The Project substantiated this. Persons who smoke "twenty plus" cigarettes a day are exactly twice as likely to have a heart attack as non-smokers. And the incidence increases gradually from the non-smoker through the "ex-smoker" to the 10-20 a day cigarette smoker.

The next lesson seems to be exercise. Those civil servants leading the most "active lives physically" had the lowest incidence; those leading the "most sedentary" lives had the highest incidence. And again, the rate of infarctions climbed from the "most active" through those who lived "active" lives, through those who exercised moderately, to those who lived sedentary lives.

Love

There seems to be a direct correlation between your "wife's love and support" and that heart of yours — the physical heart, that is. For if she loves you "not at all" or "insufficiently" you have a 50 per cent greater chance of getting a heart attack than if her love is "very good" or "sufficient." And how your boss feels about you also plays a role: The higher the appreciation, the less the risk. If he respects you only "moderately," the risk grows and it is the highest if he has "little or no" respect for you.

What type of work seems to lead to more heart attacks? Teachers have the lowest incidence, followed by labourers, administrative staff, with professionals (lawyers, doctors, etc.) having the highest.

The moral seems to be clear: If you want to reduce your chances of having a heart attack, you should be: an Orthodox teacher working as a physical education instructor who doesn't smoke and who has a loving wife and a boss who thinks highly of him.

To the physicians attending the study day, one of the most interesting subjects was the use of the computer to take an electrocardiogram (ECG) and in interpreting the results. A comparison between readings made by the computer and by physicians showed a close correlation in those persons with normal readings, indicating that the computer can be used for large screening programmes, thus easing the burden on those physicians who need to interpret the results.

As for those cases in which the computer indicated heart disease, the results require a thorough examination by the physician since the computer, at least at this stage of interpretation, points to many cases as having heart disease which an experienced physician would call healthy hearts. Thus, it is hoped to refine the interpretation of the computer in these cases, and bring its findings closer to those of skilled cardiologists.

Saving pacemaker

Using a pacemaker for infarct patients led to the saving of 20 per cent more patients than by other methods, and the patients were rushed to Tel Hashomer from as far north as Hadera and as far south as Ashkelon. In most cases, the patients were in a very severe condition upon admission.

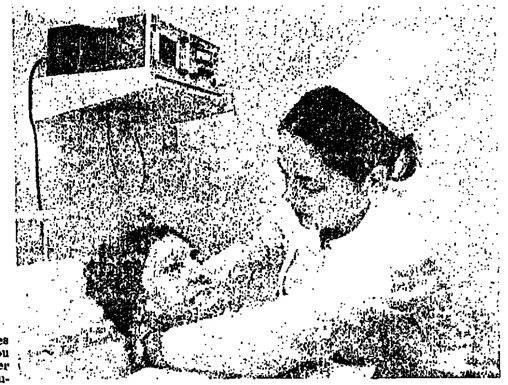
Reducing this "lag" in time between a heart attack and admission to the intensive care unit was discussed at length. Swift admission is of the utmost importance, but there are many factors which slow down the process.

The doctors at the study day broke this delay down into a series of individual factors, each of which might prove critical. These factors were: from the onset of the attack until the physician was called; the time it took the physician to answer the call; the physician's ability to make a prompt and accurate diagnosis; the arrival of the ambulance; the time it took the ambulance to get to the hospital; the time it took the emergency receiving ward of the hospital to send the patient to the special intensive coronary care unit.

It was noted that the last step had been eliminated; patients were admitted directly to the unit, thus bypassing the emergency receiving ward. Moreover, since about ten per cent of the patients admitted will need cardiac pacing, a specially designed room at the unit has been equipped to provide this service, thus obviating the need to shift the patient from the unit to the hospital and back again to the unit.

Another lecture dealt with using pacemakers for persons whose hearts beat so slowly that they suffered from a variety of complaints. As a rule, those with slow-beating hearts have a 50 per cent chance of surviving one year. But after being equipped with pacemakers, the one-year survival rate climbed to 90 per cent. This was considered a noteworthy achievement since the majority of these patients were in their 70s. Some were even in their 80s.

Another lecturer described the surgical repair of the heart after a myocardial infarction so that the patient could return to a fuller life than previously possible after such an attack.



Intensive coronary heart care at the new Heart Institute of the Tel Hashomer Hospital. (Werner Braun photo)

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by Hadassah Bat Haim

Sticky doors — shifting sand

AS soon as the rain starts our kitchen door sticks. People come and peer at it critically and say that the wood is bound to be affected by the wet, just as they say it is to be expected that floor tiles laid on sand will shift around. I accept these dictates of nature without complaint — well, maybe not without complaint — but resigned to the inevitability of their occurrence and live with them the best way I can.

It seems to me badly arranged though, that when the sun brings the wood back, it is never quite restored to its former proportions. The struggle between me, even though I recognise it to be an unequal one, and the *force majeure* goes on unessingly. There is always a piece of sand-paper handy and the edges of the door have been so vigorously rubbed that by the end of the summer, when the contractions have reached their maximum, there is a considerable gap between the door and the frame, which allows a pleasing current of air to circulate even when the door is nominally closed.

The combination of a downward swelling in the wood and an upward movement of the tiles is more difficult to deal with. I have serious thoughts of taking the door off the hinges and am only deterred by the conviction that I would never get it on again and we should have to live with a bead curtain or a blanket pinned over the lintel till some contemptuous professional came to sneer at my efforts and put them right at exorbitant cost.

Small male

Finally, some small male classmate of my daughter's suggests that we slide the sand-paper under the space, then swing the door back and forth till the obstruction wears away. This I find can be combined with reading the paper. My daughter, intrigued by this clever dodge, takes over for as long as it takes to read her history homework, claiming that two boring activities almost neutralise each other, and that it is pleasant to feel that time forcibly allocated to reading is not entirely wasted. The originator of the idea demands his turn too and sundry other small fry have to be turned away disappointed as I fear there will shortly be a hole where there was once a lump. The door now closes with a smooth elegance it has not known since its original emplacement. How fortunate that it never swells upwards.

Now however another problem has arisen. The tiles which rose to meet the wood are now at the summit of a small heap lying along the entrance and while not denying the physical law that an up must have a down, I neglected to apply it to the present situation. The latest rains, now unimpeded by the obstacle they created, pour over and round this small crest to form a pond in the hollow just beyond it.

Iron barrier

Too wide to step over, too unexpected to avoid, impossible to sweep out because of an iron barrier designed to keep out the water which is just high enough to trip up the unwary and make the manoeuverings of the tea trolley both awkward and dangerous. It never did fulfil its designated function. It was only put there by the builder, who, nobly sticking to the principle of never allowing the client to have his own way however sensible, could not show cause why I could not have a floor that gently sloped to the outside and assured me that this widely used appliance was employed in all the best households, whereas what I proposed would make us both a laughing stock. Now I have a sharply canted floor leading inwards, a lake in the kitchen, some of which seeps through the opening in the tiles to the sand below, and a door which is beginnng to look like a piece of modern sculpture.

This morning another bump came up just below the — unworkable — lock and, fearful that the house-shaking thumps needed to open the door would ruin the weekend baking, I leave all the other chores and rub at it fiercely until, owing to my overenthusiasm, its convexity becomes almost concave. The door would now slide gently and easily to, if the handle had not come off in my hand...

Enzymes out of U.S. detergents

WASHINGTON (AP). — AMERICAN detergent makers are quietly removing enzymes from some of their laundry products because of decreasing sales due to what industry officials call consumer confusion over safety of the stain removers.

Industry spokesman contacted last week insisted there is no evidence that enzyme detergents are any more hazardous than regular detergents. But they confirmed the cutback on enzymes after a New York union official had disclosed that Proctor and Gamble has begun producing an enzyme-free Tide.

The move comes as the U.S. Federal Trade Commission continues a year-old investigation of enzyme safety. The F.T.C. is considering a petition by consumer advocate Ralph Nader to outlaw enzymes in detergents.

The American Academy of Allergy, which recently declared detergent enzymes a "potential danger to public health," has presented to industry and government officials a blueprint for a proposed study to determine the safety of enzymes.

Lever Brothers said it stopped using enzymes in its only enzyme product, Drive, on February 4. Procter and Gamble, the No. 1 producer, said five of its 10 detergents now contain enzymes.

Colgate Palmolive would say only that it has been reducing and will continue reducing the number of its brands with enzymes. At their peak, enzyme products had captured 75 per cent of the 1.2 billion dollar U.S. laundry product market.

Enzymes are chemicals which are present in all living things and speed up chemical reactions, such as the digestion of food. In detergents, the enzymes break down certain stains so the regular washing process can remove them.

Scientists in the U.S. have discovered that workers in the enzyme industry have developed respiratory illness from the enzymes.

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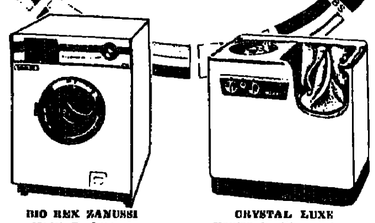

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THE JERUSALEM POST JUNIOR

Digging for joy during the strike

By ALIZA ROZEN (Grade 11)
Hugim High School Haifa

BROKEN white teeth and a wide forehead over two gaping eye holes were discovered at the dig, during the recent high school teachers' strike, in the Roman-Byzantine fortress from the Fifth Century. The fortress was built on a hill overlooking the silent Dead Sea.

We were quite sad, thinking about the hard life of this Roman soldier who had to guard this fortress. Our sorrow, however, was mixed with happiness, as we thought of the prize we would receive the next day for finding this solitary but attractive man.

Early next morning we awoke, praying that the strike would not end too soon. Then we were told about our prize — a hike to the Colonel's Cave in the Sodom Mountains.

The cave was named after a British colonel who was employed at the Potash Works in Sodom. One day he felt too hot, so he went to look for some shade. After walking for a few hours he found this unique place.

You would not believe it but the entrance was of dwarf height. We, all the lucky diggers dressed in our best clothes, did not realize how much dirt we would be carrying on our way out. Crawling on our stomachs and eating dust, we advanced inside. The taste was wonderful. As the mountains in this area are made of salt, and because of the little puddles of mud, this excursion had a taste all its own. Soon we felt as if we could each drink a gallon of water. Every scratch we got during the week of digging swelled up because of the salt.

The pupils of our eyes grew bigger and bigger trying to see the way. Because one cave branched off from another, we used a rope to mark our way. If you don't want to be there till the Messiah comes, you must hold the rope all the time.

Soon we saw an astonishing pillar made of dripping salt water that had crystallized. As we gazed on it by candle light, it sparkled. And we looked as if we were in a torchlight procession. It was all very romantic and mysterious.

We were all silent going back with our candle ends that suggested a Hanukka burning out. Feeling our way in the dark and somewhat frightened, we worked our way back. At the same time we heard the distant echo of the singing of those who had emerged.

The sun outside beckoned us too. We could not stand up any more, as we were tired after two hours' crawling in the salty mud. On our last candle, and with tongues hanging out with thirst, we gave a quick run to the fresh water tap.

ISRAEL

Alone.
Alone she stands
In the cold, cruel world.
Her fortunes are her false friends;
As false as their hollow promise.
She is heated by the warmth of her people;
Generating heat in the coldness.
The frozen land melts with her touch.
Her warmth,
Unwanted.
A lone candle in the frigid desert.

(This poem has been accepted for publication in the annual "Anthology of High School Poetry" New York State).

Religion can help when science fails

By SHALOM SHAKERIDGE,
Grade 11, Maale, Jerusalem

IN the year 5718, on the Day of Atonement an artificial moon was put in space. Some jester asked if we had had to make a sanctification of the New Moon.

In the Middle Ages people built their houses around the church. Religion was the centre of their lives. A man felt he was the most important creature on earth, and in regard to the spiritual world he felt he was inferior.

At the end of this period, people began to forget their spiritual obligations, and started searching for materialism. Man claimed that he was the most important creature in the world.

Till this time man used technology to provide his necessities, but to-day science is trying to govern man's life entirely. The development of machines has advanced man's development in science, but the process has also limited employment, because the more machines you have, the less work you have for people. The machine doesn't require man to be equal, because it wants to change man as it changes a part of a machine.

What is man able to do in order to liberate himself from the rule of science?

The development of science leaves man depressed in spirit. The results have proven that religion offers the only way for youth's spiritual development. Will the progress of science stop the development of religion?

What steps should be taken?

Religion and philosophy have to warn people of science's dangers. It is easy to prove the truth of the warning especially now, after we know the results of an atomic bomb. This task of showing the dangers of science is imposed on religious people, who are the only ones that oppose science.

The relations between technique and belief have to be changed. Science developed by overlooking spiritual values, and it has to be negated by the representatives of the spirit. It is their duty to blame science for the destruction of spiritual values (especially of the youth).

Pray! Prayer is the most important expression of religion. Even if we pray for a few minutes a day, we shall save our soul from the slavery imposed by technology.

The dream and the reality

By ALOOMA EVRON (Grade 12)
Givatayim

IN an often recurring dream, I am walking in an endless forest. My eyes are open, but I can hardly see because everything is dark. I can only see the long shadows of many, many trees.

I am looking for something. I know this, I am certain. I just don't know exactly what it is. Going on in my search, my brain is suddenly enlightened, and I realize I am searching for a tree.

A very special one.

Mine.

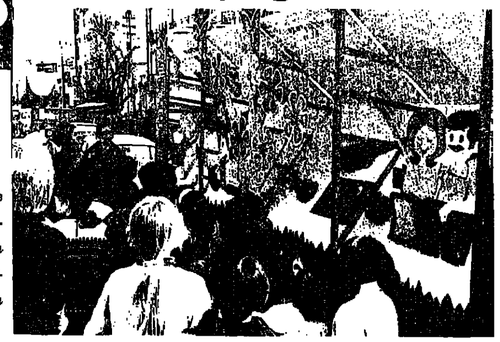
I need it very much, although I don't know why. It has become a challenge for me, and the desire for it is already in my blood.

I can hear some sounds. Actually, these are voices. They probably belong to other wanderers like me. And I am still trying to find the right way which will bring me to the tree for which I am yearning.

It often find myself on some path when I hurry, hoping to reach my aim. Then I find I am on the wrong road. My tree is not there. I fall into deep despair. My knees are feeble. I am sure that I am lost, surrounded by the black shadows of the trees. Hopeless.

Yet I have also other moments which are different. Moments in which an occasional ray of sunshine penetrates into the forest. It is very short, but it immediately gives me the clue where to go. Now I have the power to start the search once more. Then the dream ends. I am awakened. Strange, I can swear it was all true. I can swear it was not just a dream! Was it?

Beautifying Israel



The Council for a Beautiful Israel has organized a campaign to educate children to plant flower gardens. The campaign, which goes under the slogan of "Israel is beautiful with flowers," includes a portable exhibition to be set up outside elementary schools throughout the country, and it is expected that some 20,000 children will visit it during the two weeks it is on the road. The photograph shows children from the A.D. Gordon School in Tel Aviv looking at the exhibit early this week. Volunteer workers of the Council for a Beautiful Israel handed out seeds to the children and explained how the various garden tools are used. The exhibit is transported on decorate Coca-Cola trucks. (Newsphot photo)

A POET CAN WRITE TILL HE TURNS 25

By RAJA A. SHIHADEH, 19,
Bir Zeit College

BEING a poet demands continual self-sacrifice! It demands a careful scrutiny of one's emotions and inner nature. The young poet fights against time; against convention; against a million forces. His aim: to remain a poet until he is 25.

Shall he succumb to the forces of attraction and merge his emotions with the masses and react as they do — becoming "one of the crowd"? Shall he persist in his alienation, examining every emotion, giving vent to it through his writing? Whatever he decides, his aim must be to remain a poet until he is 25.

So many young people are poets in their adolescence. Most of their emotions, then, are new. What happens after those peculiar emotions are experienced once and twice? They lose their novelty, and the adolescent ceases to find anything peculiar which he needs to record in his writing.

Then emotions compound. Life becomes more complex; less novel yet more complicated; it is lived at many levels. Having passed through adolescence, he becomes an independant individual, who cannot be too frank about his emotions at all times. It becomes necessary that he should live his life at all its different levels.

But then why should he bother at all to hold himself from the forces of attraction which invite him to react in the traditional way? Why go to the trouble of studying traditional (and experimental) methods of expression? Isn't a poet God-gifted? Why trouble, if he is The Chosen One?

TO remain a poet until 20 (or even 22) is possible. But 25 is the limit. When he is still 20, there are still some new discoveries to be pondered over. He is still at college and will probably take a few literature courses. But, when he is 25, he has finished college and he has to chose a profession — most probably remote from the field of literature.

Or he may have chosen literature: tough luck. He will surely have torn up his old poems before he receives his degree. When he finally graduates and is ready to start anew, according to the right style he has learnt, the process of writing poetry will have become too theoretical, too technically difficult, so writing a single line of verse will be drudgery. He has committed a grave mistake. He has discovered too late that he was not the chosen one, after all!

But he may not be of that type at all. He may not be of the type who take their studies too seriously, and allow these studies to complicate his mind and make him self-conscious. This he may have learnt from his previous experience, when he promised himself never to be deeply moved or affected by anything or anybody.

Didn't I warn you from the start? 25 IS the limit!

Book review:

Useful new books for English teachers

OBJECTIVE TESTS IN ENGLISH AS A FOREIGN LANGUAGE, by Bloor, Forrest, Laird, Relton — Macmillan, London, 1970. Book I Verbs, Articles and Sentence Structure. Book II Prepositions, Particles and Mixed Tests. Book III Instructions and Answers.

THESE three new books have just reached Israel and will surely be welcomed by teachers; they are, however, for testing and not for teaching.

The tests are of a mixed type, a) multiple choice; b) write-in tests; c) error recognition. They are divided into three levels of difficulties, and pass from the easy to the unfamiliar forms. The different tests are designed to cover most, if not all, of the important aspects of English structures and usages beyond the elementary stages. Instructions are provided in book III on how and when to use the books, and suggestions are given to teachers on how to build their own tests, though they are clearly warned of the pitfalls they may fall into.

The presentation is clear and pleasant. A valuable addition to an English Teacher's library.

A HANDBOOK OF FREE CONVERSATION by Colin Black. O.U. Press, 1970, 4s.

The material of the book represents an intensive preparation for fully planned discussions on a number of fundamental topics. After the preliminary questions on a given subject, a word-list is provided as a basis for a conversation. Many questions are in the form of a list of 'factors' — as the writer says — all of which suggest in turn answers of different types and permit a free response according to the level of the persons speaking.

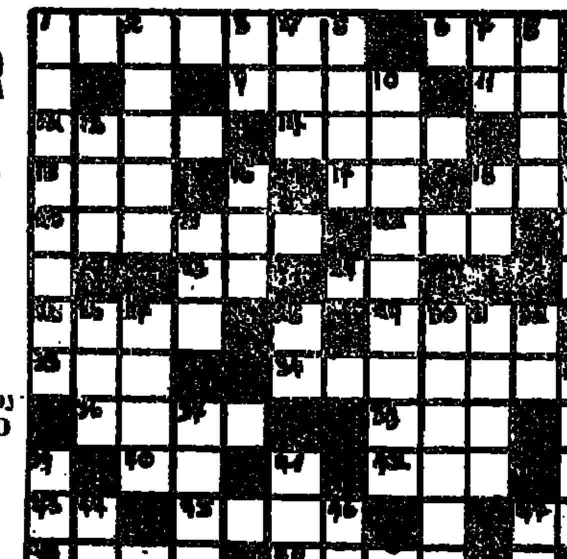
As the "conversation lesson" is often marked by constraint or embarrassment, the writer suggests here a kind of system both to the teacher and to the pupil, so as to approach a real-life situation. His preface to the small but well written book is very helpful and interesting.

Some twenty subjects are provided, each in a separate chapter, ranging from family-life to drug-taking; and a further list of possible subjects is given at the end.

BIANCA ROMANO

JUNIOR CROSS-WORD No. 23

Composed by DINA PAPO (Grade 9) Tichon Hadash Tel Aviv

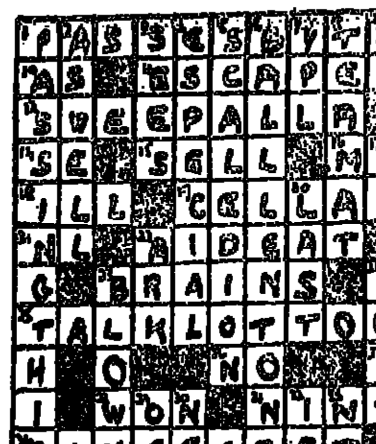


ACROSS

1. A month of the year.
6. Wouldn't it be nice to race off in one!!
9. This crossword puzzle is...!
11. A sound of sorrow and grief.
12. High or low value, it is always hard!
14. This fly has lost its "se."
15. It is your possession. (you...it)!
17. Is the invitation for me or for...?
18. Is it worth making much...about nothing?
20. "... and language", too many exercises in it!!
22. A number.
23. An article, but definitely not a definite one!
24. If it is not for you it is for...
25. We are in a troublesome... aren't we? (you can also have it on your face)
29. As you have left out the "w" you are obviously not right!!
33. Everybody has two of them. (use the singular).
34. I always sleep there.
36. It belongs to you but others use it more than you do!
38. If you are too lazy to use your head there are machines to do it for you.
40. Definite article in French.
42. A very positive answer!
43. If you are happy, so... I.
45. Join two words for much.
47. Can you get... with this crossword puzzle?
48. Laugh don't just...!
49. There is a good smell of food coming from them.

Down

1. It's not off course, but it is very near it! (make it one word)
2. The Siamese were the most famous.
3. To... or not to...? (Hamlet).
4. ... drink and be merry!
5. Russia abbreviated backwards
7. If you think... hard... I did, you will find the word.
8. All of these, lead to Rome. (use the singular).
10. A Beatle song, not "today" 's.
13. This crossword puzzle is my... effort.
16. The Parker is a very good one.
18. Like 23 across.
19. If meat is spoiled it is...
21. If you are too fat, stop it!!!
26. It is always round and has got a single handle.
27. Part of the Matriculation tests.
28. Abbreviation of England.
30. In the army they have always got to be obeyed.
31. He always does it instead of answering. (he... his head).
32. A different tense for: went.
35. It is always there, but you can see it clearly when day light fades away.
37. If he is stingy he is... that is what I...
39. You can carry it in your hand or hang it over your shoulder.
41. Nowadays it is very popular music.
44. The father of Miss!!
46. If you don't take off one "o" it will be too much!!
47. "The sound ... music."



SOLUTION TO PUZZLE No. 21

Two prizes will be awarded for the first two correct solutions drawn from those received by the end of next week.

The winners of the draw were: Bracha Peri, 51 King George Street Jerusalem; Shelva Greenberg, Rehov Hashomer 11, Ramat Gan.

The Abu Tor Junior football team, with Mrs. Kitty Falk, who helps the team. (Barzilai photo)

NOISY NEIGHBOURS

By ESTHER NEWMAN
(Grade 12) Hugim School, Haifa

MODERN architecture does not pay enough attention to the individual. In our country, it is very difficult for people to know the joys of solitude, because modern buildings are built for many families, who live together in the same house. Frequently neighbours disturb the rest of the other tenants.

The house in which I live is a large one. In front of my door, there is a big corridor in which my neighbours send their children to play.

All day long, I can hear the noise of bicycles. There is a big lawn near the house, but it is more comfortable for the parents to let children play near them than to send them outside and to care for them.

I explain to the parents that it is no great pleasure for me to hear their children shouting, but they always bring facts to convince me that I am wrong, that I should really enjoy the noise.

Once my neighbour decided that fresh air is important and necessary for the health of his baby. So every afternoon he put his baby in front of my door without asking me if I agreed to suffer his baby's wails.

Surely our society should not entitle a person to interfere so much with the lives of his fellows.

Junior Postbag

Laughing at a new immigrant

To The Editor of The Post Junior

Sir, — I am 17 years old and came to Israel two and a half months ago, with my mother and younger brother, as new immigrants.

Recently I went to Kupat Holim for a physical check up, so I could go to boarding-school. I received a number and went to the area in which I was to wait till my number would be called.

I was sitting across a crowded hall from two girls. They seemed to be my age; since I have not made many friends I tried to start up a conversation with my very limited Hebrew. At first they seemed hesitant, but, after struggling with my Hebrew, I was able to start a minimal conversation. These girls were very nice, and told me that they would let me know when my number would be called. A few minutes later, two boys came to wait for the same doctor. They appeared to be my age. They overheard our conversation and joined in shortly afterwards. They seemed nice, but, as time passed, I began to feel very uneasy.

The four of them started laughing and looking at me as if there were something wrong with me. It appeared that they were making fun of me. I ignored them, thinking that they were just having fun. They could obviously tell that I was American, and did not understand Hebrew very well, so they took advantage of me. Why were they doing this?

I left Kupat Holim feeling very down-hearted and depressed. My family came here because we love Israel. We wanted to do more than buy Israeli bonds. We wanted to make our home here, to be part of Israel.

I understand that there are many families who come to Israel each year as tourists. They stay in the best hotels, eat the best food, and find that "little tree" they planted.

They honestly think they helped to create Israel. These are the Americans who get a bad name for all Americans, including people like myself.

I am not American, I am Jewish. Yes, I come from America. I gave up my friends and my so-called luxuries; I even gave up a year of school so I can live in the Land of Israel.

I sincerely hope that people like myself can be treated as fellow-Jews, and not be belittled and condemned because of prejudice against the land from which we came.

RICK BEEGMAN,
Kiryat Hayovel, Beit Giora

Penfriends' friend

Editor of The Jerusalem Post Junior

Sir, — We have received many requests from young Jews in the Diaspora who want penfriends in Israel between the ages of 12 and 17. I have undertaken to help establish these contacts.

Therefore, will young people who speak English and/or French and would like to have penfriends abroad please write to me, giving all relevant information — name, address, age, education, hobbies, etc.

NATHAN WOLLOCH
Assistant to Tel Aviv Mayor
Tel Aviv, February 4.

PEN FRIENDS

CHRISTIANE GESTALTMEYER, 15, D 1 Berlin 62, Feurigstr. 51, West Germany, whose hobbies are astronomy, dancing, collecting stamps, is looking for an Israeli pen friend.

THE PUPILS OF THE TEMPLE SINAI RELIGIOUS SCHOOL, who are 13 to 14 years old, are looking for pen friends of their age in Israel. Their address: 1 West Hartford Newington Line, Newington, Connecticut 06111.

ANDERS BERGGREEN, 23, of Aspholmsv 33 Street, S 127 45 Stockholm, Sweden, is looking for pen friends in Israel. His hobbies are sport, travel, song, politics, good books and art.

RICHARD DIWANBOR, of St. John's Modern School, Ise-Ekiti, Nigeria is looking for pen friends in Israel.

BAR-ILAN UNIVERSITY

THE COMMITTEE FOR POST-GRADUATE STUDIES

We are pleased to announce the opening of studies for the Master's Degree in the Department of

POLITICAL SCIENCE

In the academic year 1971/72 the department will offer three fields of specialization:
1. International Relations
2. Government & Politics.
3. Soviet studies.

For the academic year 1972/73 an additional field of specialization is planned:
Jewish Political studies.

For further details and registration please apply to:
The Committee for Post-graduate Studies, Bar-Ilan University, Ramat Gan.

Language Paper No. 24

Composed By MOSHE POSNER

1. The following words have been omitted from the paragraph. Put them back in their correct places:

essential	less
addition	almost
stockbroker	companies
profession	subjects
after	connected
shares	interest

Not only must a teacher know his —, it is — that he should like it. The two are —, for it is — impossible to go on learning anything year — year without feeling an — in it. I have a friend who is a —, a man who buys and sells — in businesses for other people. He learns more and more about his — every year. In —, he knows a great deal about many — important —

2. Complete the following sentences by supplying the correct form of the words in brackets:
   a. (heir) The picture you are looking at is a family —.
   b. (heir) "If you marry that man, I will — you," threatened the old man.
   c. (sympathy) He listened — to my unhappy tale.
   d. (industry) The ant is a very — creature.
   e. (like, person) He has a very — —.
   f. (conspire) There is a — to overthrow the government.
   g. (know, danger) A little — is a — thing.
   h. (reluctant) He went there but very —.
3. Put the verbs in brackets into a correct form: I(sit) at home (read) a book when all of a sudden the lights (go) out. (Assume) there (be) a short circuit. I (think) I better (look) at the fuses. On (open) the door, I (notice) that my neighbour's house (be) also in darkness. While I (decide) what (do), all the lights (come) on again. It must (be) a power cut.
4. Arrange the following twenty words under the following headings: cats, birds, insects, reptiles: lions, ants, beetles, toads, hawks, panthers, leopards, frogs, ostriches, wasps, crows, spiders, turtles, tadpoles, owls, mosquitoes, tigers, cranes, cougars, lizards.
5. Put in the correct verb:
   a. He — his destination in good time.
   b. Where did you — his acquaintance?
   c. I am sure it was he who — the crime.
   d. He will have to — trial.
   e. You must try to — temptation.
   f. Columbus — America in 1492.
   g. The committee meeting is being — in my house.
   h. The government has decided to — income-tax (2 possibilities)
6. Arrange the following twenty words into five pairs of antonyms and five pairs of synonyms:

slender	monarch
hinder	stout
encourage	cooked
even	ruler
smell	odour
evident	obstruct
vulgar	odd
raw	fresh
stale	deter
coarse	apparent

هكذا من الاصول

On the Radio — By Helga Dudman

GARDENS VERSUS CARS

IF only it were spelled "Seesalogy," instead of without those two s's, there might be great public interest in environmental problems. As it is, most people start yawning at the word even though Lake Tiberias is not yet entirely polluted. The Broadcasting Authorities nevertheless put a good emphasis on some of the problems and achievements of nature conservation throughout the day last Wednesday, and no doubt here and there some new ears were reached.

Hooray, for instance, for that day's Midday Magazine item on the demonstration by Negev University students against the plan to demolish the Ecological Garden and run a highway through its site. This is the first time I have heard of a student demonstration here on an issue of this sort, and high time, too. It is interesting that it should have taken place in Beersheba; but there, one supposes, there are probably fewer cars per student than at other universities here.

"But we'll move the garden to another place," said the authorities. "And besides, the road must be changed because there have been accidents there." (No mention of a possible reduction in speed limit, and enforcement of that law, all fines to go to the University's scholarship fund.) I hope we have more such demonstrations among students before we have more cars among students.

The story just before this one on "Hatsi Hayom" was an interview with a Nature Reserves Authority representative who, after giving a rundown on pollution in Israel, said that his organization was "fighting endless battles with municipalities and ministries." Public pressure, he believed, was essential. So it was heartening to see it coming so immediately, and from the younger generation at that. A threatened ecological garden, of course, is only a symbol. The whole world is one big ecological garden.

* * *

THE farmers' five minutes before the 7 p.m. news (First Programme) gave the Agriculture Ministry's position on the problem. Quite properly, too; though I was struck by an oversimplification which put the thing in terms of an old-fashioned melodrama.

"There is conflict between the farmer who must produce food in required quantities and of a required quality, and between those who raise the 'banner of ecology.' These people ought not to be so hysterical," was the Ministry's main message. It has a surface reasonableness, but completely begs a question which is complex and interrelated with everything else. What quantity? What quality? And at what price — both retail and environmental? Endrin-rich carrots may mean dead birds: is the only good bird a dead bird, for every farmer? And what about the conflict in interests between, say, the dairy farmer and the orchard owner? Or the annually rising costs for chemical pesticides as more and more of clever old nature's pest controllers are killed off?

The subject needs more than five minutes; but if the farmers are reduced to complaining about hysteria they are likely to find customers even here starting to worry about organic farming, and we may just find *yin* and *yang* felafel on the market some day.

* * *

THE English-language midday noon programme also provided a platform for three conservationists — Avraham Yoffe, Azaria Alon, and Raanan Weitz — again describing difficulties in the face of headlong, unplanned industrialization and unenforced laws. And now for the commercial: "Tomorrow's Technology in Today's Home!" said the confidence-inspiring voice of the advertiser, a maker of gorgeous electronic equipment for the up-to-date home. Yes, yes, yes, one cannot stop progress; but also, one cannot have one's plastic-packaged cake and also eat it and also expect our ecological garden automatically to remain a garden after having brought forth cake and not bread.

* * *

THAT evening I heard part of the Army's "Know Your Country" quiz (Army Channel), with nine well-informed young soldiers, including one girl, answering questions on geography, nature, archeology, and the like. I liked the boy who ran off the list of hot springs so quickly the judges could not keep up with him; also, the girl soldier who reeled off the names of the pools inside and outside Jerusalem's walls and giggled during the judges' whispered conference on her answers. (All correct.)

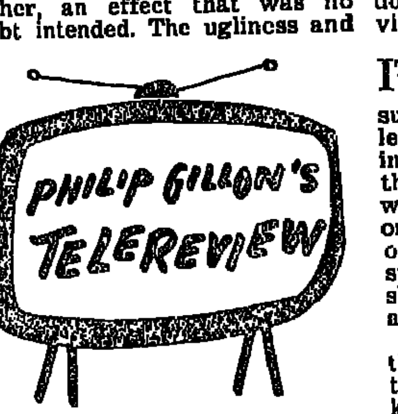
This show did not make wildly fascinating listening, and I admit that an imaginatively directed television show, with slides or films of the items in question, would have been the more suitable medium.

Meanwhile, we heard conversations of a group of Nature Reserve Authority field workers telling stories about their encounters with various birds and beasts. There were some fine sound tracks of grunts, shrieks and whistles, identified by the field men; and anecdotes about some peculiar species. One African bird, for instance, a yearly temporary resident here, has the unusual habit of going to assist his friends when he hears them call for help, instead of flying away as birds usually do. In fact, you can bring flocks of them by playing a sound track. Nothing much here to please the Ministry of Agriculture. I would have liked to have heard a representative of the other side on this programme; there could have been a good argument there amidst the bird calls.

* * *

THE very next day, on the afternoon Mother and Child programme (First Channel), I heard a little story (by Tova Herschkowitz) about a scarecrow who takes care of the birds by having them all sit on the tree across from the field and leads them in community singing. Whimsy is certainly more delicious than Endrin, though it will not do the job. I look forward, however, to some more carefully aimed brainwashing through which children will be made to feel that any soft drink coming from a non-returnable bottle is nasty stuff; and that by taking the bottles back to the store they are helping to earn their keep in the ecological garden.

SO EXCELLENT A KING



IT took a man whose bones have been lying in a Stratford-on-Avon church since 1616 to show us at last how wonderful a medium television can be. Just as we were beginning to think that the cynics were right, that TV was doomed to produce little above the level of mediocrity, that the sneers about the idiot box were all too valid, we were given a chance to see the version of "Hamlet" which the B.B.C. produced in Denmark, especially for television, during the fourth centenary year. And this was a show basically different from any stage or film production; it was essentially a television product, geared all the time for the viewers sitting glued to the box in their armchairs in their own homes. Had I not seen it, I doubt whether I would have believed that it was possible to compress the mightiest and most mysterious of all dramatic creations within the confines of a 24-inch screen. I can imagine that Will, lapping up his cakes and ale in Parnassus, must have been delighted by yet another proof that he is still the king of them all, even in this strange new world.

The interpretation, like every good interpretation of "Hamlet," was full of new emphases and discoveries: I am not surprised that Christopher Plummer and Robert Shaw have never looked back since they appeared as Hamlet and Claudius respectively. An expert tells me that a combination of three texts was used: as always happens with "Hamlet" because of its length, they had to cut, and it was decided to eliminate the long references to a political struggle. In a way, this was a pity: Fortinbras' threat was only suggested.

The result was to play down the question of whether Hamlet is fighting Claudius for the throne; the stress was all on the sexual rivalry for the woman. Plummer, with his strange, luminous smile, his innocence, his open heart beneath the antic disposition he assumed, emerged weak in action but strong in emotion. There was no pretence that he was not incestuously in love with his mother — as in Olivier's version, the key scenes were played out on her very broad bed, first by him with her, and then by Shaw with her. The latter saying his "Oh Gertrude, Gertrude..." piece, before comforting himself with love, was a superb touch.

Shaw's Claudius was magnificent, and his acting made the struggle between the two men a titanic one: Shaw's Claudius is not the puny weakling of the traditional interpretation, but a great villain in the class of Richard III, Edmund and Cassius, a man certainly capable of polishing off a brother, seizing a throne, and winning his victim's widow for his bed as well as the crown for his head. Hamlet never seems to compete for the sceptre: he accepts his uncle's imperious manner and royal carriage as valid by personality, if not by law; it is in the battle for the woman that he soars to murder and regicide.

Ophelia is a slight little creature; it is difficult indeed to believe that Hamlet is really in love with her. I felt that he was only touched by her innocence because of his guilty lust for his mother, an effect that was no doubt intended. The ugliness and realism of her insanity, compared to the usual gentle sentimentality, was startling and shocking; it was also probably a very subtle interpretation of youth revolting against patronising and contemptuous ill-usage.

There were some weaknesses. Michael Caine, as Horatio, was a disaster: instead of being a latter-day antique Roman, enduring fortune's buffets and rewards with equal thanks, he was a typical Caine anti-hero, and it was impossible to understand how he could inspire an almost homosexual love in Hamlet. Nor did the version of the ghost appeal to me: I like my ghosts to be sturdy and substantial creatures, with masterful ways, using clear diction to express their desires to frail mortals. This ghost was so much in need of good elocution lessons that it was little wonder that Hamlet was left with such muddled ideas about what was wanted of him.

I have been very interested to find that many of my acquaintances with indifferent educations, who had scarcely heard of Shakespeare and knew no English, found the show the most absorbing they have ever seen on television, and have strong views to express about what was going on. Of course, a cynic might say that there were some elements of "Mission Impossible" in the problem set for Hamlet by the self-destructing ghost, and the scene certainly ended up as littered with corpses as any Alistair Maclean thriller. But the fact that "Hamlet" is such a gripper in no way detracts from its excellence.

Many people will recall how dissatisfied the public was with the Wars of the Roses and most of the Roman cycle of plays. The lesson to be learnt is clearly that it is not Shakespeare who is boring but badly done Shakespeare. Perhaps the Authority can follow this success with some of the great tragedies that have been filmed, even if they were done for the screen and not television.

* * *

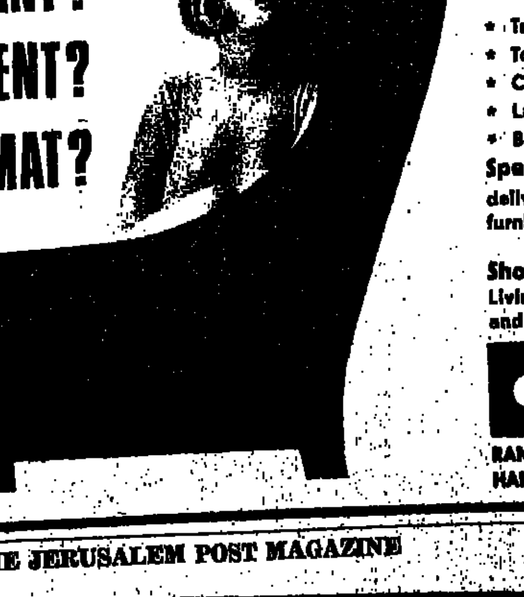
IT seems churlish to complain even when we have been given such a treat as was this "Hamlet," but I fear that I must get in a gripe about the timing of the programmes. Since "Hamlet" was so long, it is a pity that it only started after a long hour of "Boomerang," devoted to the subject of labour morality. It should have begun immediately after the news.

In an excellent letter published this week a Mrs. Leitner made the point that "Boomerang," "Moked" and other such discussions should be cut to at most 30 minutes.

The best part of it was the film made by the Productivity Institute, showing with some amusing exaggerations that there is a certain lack of tempo in the average Israeli office and factory. It is certainly true that few Israelis are dedicated to work, from sheer love of it, in the way that A.D. Gordon recommended. This is hardly surprising. Moshe Levi, the metal-worker, a very pleasant and intelligent young man, pointed out that almost all factory work today, based on the principle of division of labour, is of necessity boring and standardized. Work and life were both much more exciting in the days when a man was a craftsman, but it is obvious that those good old days — if they were so good, many of the "craftsmen" were underpaid and overworked wage-slaves receiving a pittance — can never come back again.

The real question is not how to create in employees an attitude that it is immoral not to give everything they have to the job — this would be crying for the moon — but how to work out a more sane system of rewards and incentives than we have at present in the zany Israeli economy.

NEW IMMIGRANT?
TEMPORARY RESIDENT?
DIPLOMAT?



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TV TV TV TV TV

FRIDAY

3.30 Rhythmgamo 8.30 Weekly Magazine (1st edition). 9.10 Hebrew Songs. 9.30 "The Magnificent Ambersons" — drama by Orson Welles — starring: Joseph Cotten, Dolores del-Rio and Tim Holt. 10.55 News. ARABIC: 6.30 News. 6.50 "Woman Without Husband" — a full-length feature film. INSTRUCTIONAL: 8.15 Arithmetic (3rd series). 9.10 Science 6. 10.00 Biology 10. 11.25 Page from a Book. 11.35 Wild animals in Australia (film). 12.00 Face to Face with Prof. Yohanan Aharoni.

SATURDAY

6.00 Cartoons. 7.30 Hamavdil. 7.50 Weekly Magazine (2nd edition). 8.30 The Prisoner. 9.20 Mabat Sport. 9.55 News. ARABIC: 6.30 Music and Song. 7.00 News. 7.15 Forum.

SUNDAY

6.00 "The Fogel Family" — a new series. 6.10 Sport for Youth. 7.30 Bewitched. 8.00 Mabat. 8.20 Closing concert of the International Harp Competition (repeat). 9.05 "The Electric Kid" from the "Store Front Lawyers" series. 9.55 News. ARABIC: 6.30 Sami and Susu. 7.00 News. 7.15 Projector. INSTRUCTIONAL: 8.15 English 5 — Hats and Umbrellas. 9.05 English 9 — Keep Calm! 10.00 Algebra 9. 10.25 Science 6. 11.00 Geometry 9. 11.25 Arithmetic 5. 12.00 English 10 — The Rehearsal. 12.30 Arithmetic (2nd series). 1.35 Technical Drawing 9. 2.20 Physics 7. 4.00 English 6 — The Magician. 4.23 Science 6. 4.41 Arithmetic (2nd series). 5.02 Let's Learn English (USIS) — Lesson 7, Part 1.

MONDAY

6.00 Flipper the Dolphin. 6.25 Circus. 7.30 "Hagilgul Haba" — TV game. 8.00 Mabat. 8.20 Documentary: Kafka. 9.10 "Running In". 9.55: News. ARABIC: On science, technology and medicine. 6.45 Messages to relatives and friends. 7.00 News. 7.15 Sport. INSTRUCTIONAL: 7.50 English 9 — Adverbs and Jazz. 8.15 English 6 — Our School. 9.10 English 5 — Hats and Umbrellas. 9.35 Kindergartens. 10.00 Biology 9. 10.25 Arithmetic (1st series). 11.00 Algebra 10. 11.25 Mathematics 8. 12.00 Biology 10. 12.30 Physics 7. 1.35 Technical Drawing 9. 2.20 Technology 9. 4.30 English 9 — Robbery at Midnight. 4.45 Biology 9. 5.08 Mathematics 8. 5.28 Lunette Astronomique.

TUESDAY

6.00 Youth Magazine. 7.30 Family Affair. 8.00 Mabat. 8.20 Old-time favourites: with Hanna Robins, Yisrael Gurion, Talia Dagan, Dani Litani, Riki Gal and the Tzadikov Children's Choir. 9.00 On Scenery and Man. 9.10 Sport — the match of the week. 9.55 News. ARABIC: 6.30 For the Family. 7.00 News. 7.15 Projector. INSTRUCTIONAL: 7.50 Geometry 9. 8.15 Citizenship 7. 9.05 English 9 — Keep Calm! 10.25 English 6 — Our School. 11.00 Technology 9. 11.25 English 7 — At a Campsite. 12.00 English 10 — The Rehearsal. 12.30 English 8 — The Reporter. 1.35 Physics 7. 2.20 Face to Face with Prof. Yohanan Aharoni. 2.40 The Crystal Year — 1851 (film).

WEDNESDAY

6.00 "The Story of a Builder" — series on animals. 6.25 The Wizard of Oz. 7.30 Science and Knowledge. 8.00 Mabat. 8.20 "It's Great To Be Young" — British comedy with John Mills and Jeremy Spencer. 9.55 News. ARABIC: 6.30 Quiz. 7.00 News. 7.15 The Israeli Arabs. INSTRUCTIONAL: 7.50 English 8 — Adverbs and Jazz. 8.15 Algebra 9. 9.10 English 7 — At a Campsite. 10.00 Geometry. 11.00 Technical Drawing 9. 11.25 English 8 — The Reporter. 12.30 Arithmetic (3rd series). 1.35 Science 7. 2.20 Page from a Book. 2.30 Wild animals in Australia. 5.30 Let's Learn English (USIS) — Lesson 7, Part 2.

THURSDAY

6.00 Headlines and Margins. 7.30 The Elusive Pimpernel (part 2). 8.00 Mabat. 8.20 Morasha. 8.35 Moked. 9.15 The Entertainment Broadcasting Service — Spain. 9.55 News. ARABIC: 6.30 Hollywood and the Stars. 6.55 Circus. 7.00 News. 7.15 Projector. INSTRUCTIONAL: 7.50 Geometry 9. 8.15 Arithmetic (1st series). 9.10 Arithmetic (2nd series). 9.35 Kindergartens. 10.00 Geometry 9. 10.25 Science 6. 11.00 Algebra 10. 11.35 Arithmetic 5. 12.00 Biology 9. 12.30 Mathematics 8. 1.35 Fenetre sur Jardin. 2.20 Technology 9. 4.30 English 10 — The Alibi Game. 4.55 Biology 10. 5.13 Face to Face with Dr. Shlomo Avineri. 5.30 Lunette Astronomique.

RADIO FOR MUSIC LOVERS

TODAY: 5.06 p.m.: Prokofiev: Classical Symphony; Vivaldi; Boyce; Kodaly: Psalmus Hungaricus. 8.10 p.m. Mendelssohn: "Italian "Symphony; Berlioz: Harold in Italy; Respighi: Pini di Roma. 11.05 p.m.: "Listen properly".

SATURDAY: 08.15 Marcello; Mozart: concerto for Flute and Harp. 5.06 p.m.: Composers suggest; Yitzhak Sadai, 9 p.m.; Beethoven: Violin Sonata in E-flat; Wolf: Lieder; Debussy: String Quartet. 10.35 p.m.: Haydn: "Miracle" Symphony.

SUNDAY: 12.35: Myra Hess. 1.05 p.m.: Alfven; Rachmaninov; Walton. 5.00 p.m.: G. Gabrieli: Kyrie and Gloria; Bach: Cantata No. 104. 8.45 p.m.; Janacek: Missa Glagolithica; Piano Concertino; Wallachian Dances. 11.05 p.m.: Mozart: Violin Sonata in A; Brahms: Piano Trio in C minor; Dvorak; Three Legends.

MONDAY: 1.15: Copenhagen Quartet (see "Poster"). 11.05 p.m.: "Un giorno di regno"-Act I (Verdi).

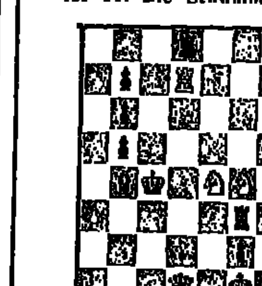
TUESDAY: 12.25: Sasha Parnes. 1.05 p.m.: Gershwin: Cuban Overture; Songs; An American in Paris. 5.06 p.m.: Rimsky-Korsakov: "Antar". 8.30 p.m.: Isr. Broadc. Symph. Orch. (see"Poster").

WEDNESDAY: 12.35: Boismortier: Concerto for Five Flutes; Mozart: Horn Quintet. 1.05 p.m.: Brahms: Violin Concerto (Francescatti). 10.40 p.m.: Britten: Michelangelo Sonnets (Jenkins). 11.05 p.m.: "Night Music".

THURSDAY: 12.35: Birgit Nilsson. 1.05 p.m. Verdi: "Rigoletto" — excerpts. 10.15 p.m.: Orlando di Lasso. 11.05 p.m.: Stravinsky: "Jeu des cartes"; Barber: "A Hand to Bridge"; Bliss: "Checkmate".

CHESS

February 19, 1971
Problem No. 2227
J. HARING, Holland
1st Pr. Die Schwalbe, 1969/II



Kf1; Qd1; Rd7, Rh4; Kte4, Ktf4; Pa3, (7) Ke1; Qh5; Rd8, Rf8; Bb1; Pb5, b6, b7, f2, g6, h6. (11)
White mates in two (2x)

SOLUTIONS. Problem No. 2224 (Larsen): 1.Ktf6! (thr. 2.Ktd7; 1.—e:f/e:d/Ke5 2.Qg 4/Qg4/Qe3; 1.Ktf3? e:d! Problem No. 2225 (Parthasarathy): a) 1.Qb4; b) 1.Q:f6.

ZAHAL CHAMPIONSHIP

Forty-eight graded players in uniform take part in the 20th Zahal Championship which opened at Beit Hahayal, Tel Aviv, on February 7th. The opening stage of the tournament was marked by the success of Natan Birnboim and Dr. Dov Ehrlich who scored 4 points in the first four rounds. National Master Ya'acov Bleiman, the favourite to win the title, was forced to leave the tournament, slightly injured in a road accident just after the start.

TEL AVIV CHAMPIONSHIP. S. Kagan, Y. Kraidman, Y. Aloni, A. Kaldor and O. Reruti were in the lead after the 4th round with 3 points each.

MISSING GAMES. Here are the two games omitted from last week's column:

WIJK AAN ZEE 1971
English Opening
T. PETROSIAN — H. REE
1.c4 e5 2.Ktc3 Ktf6 3.Ktf3 Ktc6 4.g3 Bb4 5.Ktd5 Kt:d5 6.c:d e4 7.d:c e:f? 8.Qb3! Black resigns.

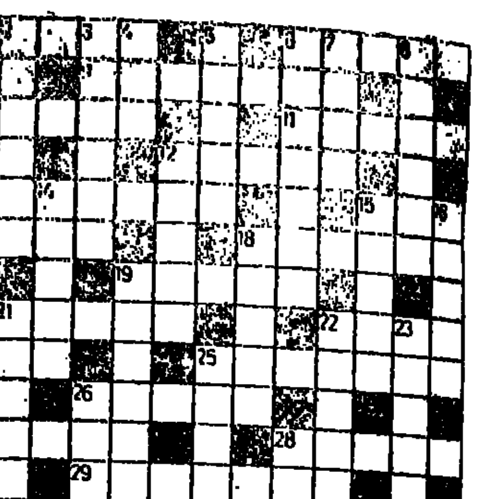
U.S. ATLANTIC OPEN
Sicilian Defence
R. BYRNE — E. FORMANEK
1.d4 Ktf6 2.c4 c5. 3. Ktf3 g6 4.Ktc3 Bg7 5.e4 0—0 6.Be2 d6 7.0—0 a6 8.Re1 c:d 9.Kt:d4 Ktc6 10.Be3 Ktg4 11.B:g4 B:d4 12.B:e3 B:e3 13.R:e3 R:e8 14.Qd2 Qa5 15.Rd1 Rfc8 16.Rh3 Qe5 17.Qe3 Rcd8 18.b3 e6 19. g4 Re7 20.Kg2 g5 21.Kte2 h5 22.Rh5 f6 23.f4 g:f 24.Kt:f4 f5 25.g:f Rg7+ 26.Kh1 e:f 27.R:f5 Qb2 28.Qd2 Q:d2 29.R:d2 Re9 30.Kh5. Black resigns.

HASTINGS 1970/71
Nimzoindian Defence
S. GLIGORIC — R.G. WADE
1.d4 Ktf6 2.c4 e6 3.Ktc3 Bb4 4.e3 0-0 5.Bd3 c5 6.Ktf3 d5 7.0-0 d:c 8. B:c4 Ktc6 9.a3 Ba5 10.Bd3 c:d 11. e:d Bb6 12.Be3 Ktd5 13.Kt:d5 Q:d5 14.Qe2 Kt:d4 15.Kt:d4 B:d4 16.B:h7+ Kh8 17.Be4 Qd6 18.Qd1 Rd8 19.Qh5+ Kg8 20.Rad1 Qb6 21.Qh7+ Kf8 22. R:d4 R:d4 23.Qh8+ Ke7 24.Q:g7. Black resigns.

PACHMAN FREE. The noted Czech Grandmaster Ludek Pachman was freed from prison pending his trial and has resumed his chess activities. Pachman, in prison since August 1969, was one of the top intellectuals involved in political activities against the present regime.

ELIAHU SHAHAF

CROSSWORD



ACROSS
1 Kid a chap, that's all (5)
6 He may work on gold (5)
9 Bird with a hyena's tail in Italy (7)
10 Gather busily (5)
11 Combat area (5)
12 Mother has an afterthought on this complaint (5)
13 A saint, but he can be a monk (7)
15 A number of late nights (3)
17 Prepare to name the thing in question? (4)
18 She's a mother at last (6)
19 Can such soap come in cubes? (5)
20 He edges outside the town (6)
22 Only to be found in some resorts (1)
24 Her kin can fly! (3)
25 Divers always taken in by a girl (7)
26 Pieces of wood used for lasts (5)
27 Is knocked up by a player (3)
28 Chauvinistic exclamation? (5)
29 Refer to what men change into? (7)
30 Urged, for example, to return a degree? (5)
31 Travels first-class amid the hills? (5)

DOWN:
2 If you want to get ahead, draw no rise (6)
3 Downright bombast, mostly (6)
4 Beat like a beast? (3)
5 Does she have a great day before sunrise? (5)
6 Vicious brute fond of photography? (7)
7 Spoils a heavenly name (4)
8 In which Daisy would look sweet? (6)
12 A one-line sign (5)
13 Those of fares being revised? (6)
14 Lieutenants providing a certain amount of guidance in a turbulent sea? (5)
15 That beast with Lily? (5)
16 Sort of orange good for the stomach? (5)
18 Saint parked in London (5)
19 Treated as ore (7)
21 Taking on without giving a hiding, exactly (6)
22 Variety of sheep or mine, possibly (6)
23 Texan wanderer? (6)
25 Make a condition clear? (5)
26 The few that may be generous when given a hand? (4)
28 Write very little (3)

LAST WEEK'S SOLUTION

ACROSS.—3, Swiss (Cottage). 8, Ronny. 10, Payee. 11, ("high speed") Gas. 12, Molar. 13, Central. 15, Ra-p-id. 18, A-ir. 19, At home. 21, Indian-a. 22, Ea-St. 24, C-lot. 24, Des-Troy. 26.Gla-mi-s. 29. (b) Olive(r). 31, S-Amos. 32, Implant. 34, Story. 35, Eva. 36, Levee. 37, Scent. 38, Sling.

DOWN.—1, Auger. 2, Instant. 4, Wool (sack). 5, Sparta. 6, Sarah. 7, Denim. 9, Sun (king). 12, M-ar-ines. 14, Rid. 16, Polly. 17, Dents. 19, Anatomy. 20, Herbs. 21, Islam. 23, Collect. 24, Dials. 25, Rip. 27, Laver. 28, Moses. 30, Insane. 32, Iron. 33, Ave.

EXPERT PLAY

BRIDGE
By George Levinrew

Today's hand played by Leon Tintner of France at the Festival, (with Dr. Magda Foldes of Tel Aviv as his partner) demonstrates careful championship defensive play.

E Dlr
N-S Vul

West
♠ Q 9 3
♡ K 6 5 4 3
◇ J 9 6
♣ J 2

South
♠ A K 8 6 4 2
♡ Q 10
◇ 10 8 7 5
♣ 9

The bidding:

East	South	West	North
1 ♣	1 ♠	1 NT	2 ♣
P	2 ♠	P	P
3 ♡	All Pass.		

The bidding was a mine of information, especially after taking a look at the dummy. The ♠ K was led, the seven by North and the J by East. The ♠ 7 must be either a singleton or the top of a doubleton, and the ♠ J a false card. North surely had two tricks. One could be the ♣ A, and the other a likely trick in diamonds. It was indeed tempting to lead the singleton ♣ and ruff a ♣ return. Holding this plan in abeyance it was important to first count East's hand. He must have at least four hearts to the Ace, the ♣ K and Q if not the Ace, and surely the ◇ Ace. Else how justify his bidding? It was therefore necessary for the defence to win diamonds before East's clubs were established for diamond discards from dummy.

And so Tintner, disdaining the opportunity for trumping a ♣, led the ◇ 7. There is growing popularity in leading the third highest, and in this instance it gave North a clear count as long as she too placed the Ace with East.

The ◇ 9 was played from dummy and covered by the Q from North and the Ace from East. After declarer pulled trump in two leads South was thrown in with a ♠. He then led the ◇ 10. The play by West of the ◇ J, by North of the ◇ K and the ♣ A, and the ◇ 8 by South set the contract. Here is the full hand:

North
♠ 7 5
♡ J 2
◇ K Q 3
♣ A 10 7 6 5 4

West
♠ Q 9 3
♡ K 6 5 4 3
◇ J 9 6
♣ J 2

East
♠ J 10
♡ A 9 8 7
◇ A 4 2
♣ K Q 8 3

South
♠ A K 8 6 4 2
♡ Q 10
◇ 10 8 7 5
♣ 9

If Tintner had followed his first impulse of playing for a ♣ ruff, the contract would have been made.

ON THE AIR

FIRST PROGRAMME
236, 259, 335, 311 and 221 M.

NEWS:— Today: 12.00, 1.00, 2.00, 3.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00 and 12 p.m. Tomorrow: 7.06, 8.00, 9.00, 10.00 and 12.00 a.m.: 1.00, 5.00, 6.00, 7.00, 8.00, 10.00, 11.00 and 12.00 p.m.

SECOND PROGRAMME
457 and 433 M.

NEWS:— Today: 6.05, 7.00, 8.00, 9.00, 10.00, 11.00 and 12.00 a.m. 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, 11.00 and 12.00 p.m. Tomorrow: 12.00, 1.00, 2.00, 3.00, 4.00, 5.00, 8.00, 9.00, 10.00, 11.00 and 12.00 p.m.

FIRST PROGRAMME
Today

11.16 a.m. Broadcast for pupils. 11.51 Songs and Melody. 12.05 "Musical Calendar" A review of last week's music anniversaries. 1.05 "Between One and Two": — The year 1930. 2.10 Mother and Child. 3.05 Shabbat Songs. 3.15 Kabbalat Shabbat. 3.45 Language Corner. 4.05 Adult Education. 4.26 "Waves of Sound" — Musical Magazine produced by Arieh Sachs 5.06 Classical Request Programme: Prokofiev: Symphony in D-major, op. 25 ("The Classic"); Vivaldi: Concerto for 2 Flutes and Orchestra (Soloists: Joseph and Jean-Pierre Rampal): Boyce: Sinfonia No. 8 in D-minor (Conductor: Rudolf Baumgartner): Kodaly: "Psalmus Hungaricus" (Conductor: George Solti). 6.05 Announcements. 6.10 "Jewish Folk Music" — Folk Songs of the Eastern Jews arranged by Paul Ben-Haim played by the Israel Broadcasting Symphony Orchestra conducted by the arranger. 6.30 Literary Magazine. 7.05 "The Weekly Column" 8.10 Friday Evening Concert — (Stereo) and tonight "In Italy" — Mendelssohn: Symphony No. 4 ("The Italian") (Philadelphia Orchestra conducted by Eugene Ormandy): Berlioz: "Harold in Italy". Symphony with Viola Obligato (Philadelphia Orchestra conducted by Eugene Ormandy with Josef de Pasquale): Respighi: "Pini di Roma" (Berlin Philharmonic Orchestra conducted by Lorin Maazel). 10.06 What do you say? 11.05 "Listen Properly" — Listening to Music and Discussing Impressions — Participants: The Violinist Daniel Binyamini, the Broadcaster Gideon Hod and the Producer Edna Shavit (a public recording at the Rubin Academy of Music in Tel Aviv). 12.05 Close Down.

Tomorrow

7.00 a.m. Service. 7.16 Hebrew Songs. 8.15 Morning Concert — Benedetto Marcello: Concerto for Strings No. 9 in A ("Solisti di Milano" conducted by Angelo Ephrikian) — Mozart: Concerto in C-major for Flute and Harp. K. 299 (Soloists: J.P. Rampal and Lily Laskine Conductor: Jean François Paillard). 8.55 A. Alon — Talk. 9.05 World of Science. 9.35 Recital: Piano Recital by Rami Bar-Niv —Bach-Busoni: Toccata and Fuga in E minor: Gershwin: Three Preludes. 10.05 The Weekly Diary. 10.52 Hebrew Songs. 11.00 "Curtain Up." 12.05 The Month's Interview. 1.05 p.m. Close Down.

5.06 p.m. "A Handful of Tunes" — Composers suggest.... Itzhak Sadai. 6.10 "What will be played?" — a preview of next week's music programmes produced by Alexandra Melamed. 6.30 Middle East Magazine. 7.05 The Weekly Magazine. 7.50 Bible Reading, Yermiahu, chaps. 33 and 34. 8.10 Hamavdil. 8.40 Songs in Yiddish. 9.00 Chamber Music — Beethoven: Sonata in E flat major for Violin and Piano (Zino Francescatti and Robert Casadesus); Hugo Wolf: Seven Songs (Ilse Wolf — Soprano, Arieh Sachs — Piano); Debussy: String Quartet (The New Israel Quartet). 10.06 "Radio-story". 10.35 "Orchestras and their Conductors" — The Amsterdam Concertgebouw Orchestra conducted by Eduard van Beinum — "Miracle" Symphony by Haydn. 11.05 "Aria da-Capo" — a series of programmes produced by Michael Ohad — "Alfred Deller — Counter-Tenor". 12.05 a.m. Close Down.

SECOND PROGRAMME
Today

6.00 a.m. Religious Service. 6.10 Exercises. 6.20 Musical Clock. 6.55 Programme Announcements. 7.05 Press Review. 7.15 Hebrew Songs. 7.55 "Green Light." 8.10 "Good Morning." 8.55 "From A to Z." 10.05 Housewife's Corner. 12.05 Programme for the Worker and the Employer. 12.30 "At Midday" News and Music. 2.03 Press Review. 2.10 Where to Go and Light Music. 2.35 Week-end — ed. by D. Guttman presented by Yossi Banai. 4.07 "Who's Afraid of Classical Music." 4.30 Radioteens. 5.30 Our Songs. 6.05 "It's Close to my Heart" 6.59 Close Down.

9.03 p.m. Shabbat Shalom — story, song and proverb 9.30 Songs of the Nations. 10.05 Our Songs. 11.05 My Taste. 12.05 Close Down.

Tomorrow

10.58 a.m. Opening. 11.00 The Song Club. 12.05 "Passport to Song." 1.05 "Stage and Screen." 1.40 Cantorial Programme. 2.10 Where to Go and Light Music. 2.35 "Songs and Goals." 5.05 The Subject in Question. 5.52 Reminiscences from Eretz Yisrael. 6.05 "I am a new immigrant" — ed. by S. Shai. 6.35 From the Sport Field. 6.59 Close Down.

9.05 p.m. Our Songs. 9.30 Jazz Corner. 10.05 "Radio-Tek" — with Yoram Arbel. 12.05 Close Down.

FOURTH PROGRAMME
443, 407 and 292 M.

Today and Tomorrow: News in English: 7.00 a.m., 1.30 and 8.30 p.m. News in French: 7.15 a.m. 2.00 and 8.45 p.m.

Arabic Programme: 5.58-7.00 a.m. 7.30-9.00 a.m.; 10.58 a.m.-1.30 p.m.; 2.60-8.30 p.m.; 9.00 p.m.-1215 a.m.

IMMIGRANTS' HOUR

Today: 7.00 p.m. News in Easy Hebrew: Stories from the Bible 7.30 Yiddish. 8.00 Ladino 8.15 Mograbi. 8.30 Rumanian. 8.45 Russian. 9.00 Close Down.

Tomorrow: 7.00 p.m. News in Easy Hebrew: New in Nature. 7.30 Yiddish 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Hungarian. 9.00 Close Down

ARMY PROGRAMME
216, 225 and 295 M.

Today: 11.00 a.m. Request Programme 11.15 From the Foreign Hit Parade 11.30 Lunchtime Guest. 12.00 News. 12.05 Requests (cont.). 12.30 The Jewish Point — with Hanna Zemer. 12.35 Requests (cont.). 1.00 News. 1.05 Hebrew Songs — Requests. 1.30 Sports Corner. 1.35 Requests (cont.). 1.55 Announcements for Soldiers. 2.00 News. 2.05 Close Down. 2.57 p.m. Opening. 3.00 News. 3.05 Reading the "Haftara." 3.10 "Old and Good." 4.00 News. 4.05 Requests from soldiers on the Borders. 5.00 News. 5.05 The Third Hebrew Hit Parade. 6.00 News. 6.05 This week in Zahal — weekly magazine. 6.45 Intermezzo. 7.00 News. 7.10 Weekly Magazine ed. by Ram Evron. 8.00 News. 8.05 Self Service — with Dalia Friedlander (repeat). 9.00 News. 9.05 Shmuel Shai interviews. 10.00 News. 10.05 My Hit Parade with Dubi Zeltzer. 11.00 News 11.05 Programme by Uri Zohar. 12.00 News. 12.05 Close Down.

Tomorrow: 11.00 a.m. Opening. 11.03 Yoram Gaon presents the Nahal Troupe. 12.00 News. 12.05 Radio Test — ed. and presented by Shevach Weiss. 1.00 News. 1.05 Personal Questions. 2.00 News. 2.10 Close Down.

2.57 Opening. 3.00 News. 3.05 Songs and Tit-Bits. 4.00 News. 4.05 Five Five — radio game. 4.50 Who Wins, Who Loses. 5.00 News. 5.05 Radio Stage. 6.00 News. 6.05 An hour with Shaike Offir. 6.50 "Anyway." 7.00 News. 7.10 Personal Experience: with Tat-Aluf Gaudard. 8.00 News. 8.10 With One Singer. 9.00 News. 9.05 Magazine on Religious Affairs. 9.30 Music from films and musicals. 10.00 News. 10.05 With Shlomo Artzi. 11.00 News. 11.05 With Shlomo Artzi (cont.). 11.45 Story of the Week: Orna Porath. 12.00 News. 12.05 Close Down.

JERUSALEM CALLING
292, 407 and 443 Metres
(677, 727 and 1025 kHz.)
1.30-2 p.m.
English Programme

هكذا من الأصل

WHAT'S ON

MEET THE ISRAELI (Information at Tourist Information Offices).

Plant a Tree in Israel
With Your Own Hands!
Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department, Keren Kayemet Leisrael (Jewish National Fund): In Jerusalem — Rehov King George, corner Rehov Keren Kayemet, Tel. 35261; in Tel Aviv — 96 Rehov Hayarkon, opp. Dan Hotel, Tel. 33449.

ALL WEEK
— JERUSALEM —

• **Israel Museum:** —
Sun., Mon., Wed., Thurs., 10 a.m.-6 p.m., Tues., Shrine of the Book, 10 a.m.-10 p.m.; Tues., Museum. 4 p.m.-10 p.m.; Fri., Sat., 10 a.m.-3 p.m.

• **Conducted Tours:** —
Hebrew University (conducted tours in English) weekdays at 9 and 11 a.m. starting from the lobby of the Administration Building, and at 9.30 from the Truman Research Institute on the Mount Scopus campus.
Hadassah Tours, Tel. 36333; (1) Mount Scopus, vocational educational services, community health centre, medical centre, including Chagall windows, weekdays, 8.30 a.m. from the Strauss Health Centre, 24 Rehov Strauss. IL7.— or $2.— per person including transportation and refreshments. (2) Medical Centre only, including Chagall windows, daily at 9.30, 10.30, 11.30, 12.30, and 3.30 p.m. from Kennedy Information Centre, Medical Centre, no charge. Buses No 19, 27. For further information, Tel.36333, Jerusalem.
There will be no tours of Hadassah on February 7 and February 10. For technical reasons the Kennedy Information Centre will be closed on these 2 days.
Boys Town Jerusalem — (Kiryat Noar), Bayit Vegan. Daily tours (except Shabbat), Tel. 32212.
Tourists and visitors come and see the General Israel Orphans' Home of Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-1. Bus No 6, Kiryat Moshe, Tel. 23121.

• **New Israel Films:** —
Latest Israel films screened weekdays at 12 noon at Keren Hayesod Hall, Jewish Agency Building, Jerusalem. Admission free.
Jerusalem Biblical Zoo, Schneller Wood, Romema. Tel. 25829. 7.30 a.m.-6.30 p.m.

— TEL AVIV —

• **Exhibitions:** —
Helena Rubinstein Pavilion, 16 Rehov Tarsat, closed.
Dizengoff House, 16 Sderot Rothschild. Selection from the Museum's Collections. Visiting hours: weekdays from 10 a.m. to 1 p.m. and from 4-7 p.m. Fridays and Saturdays closed.
Museum Ha'aretz; Ramat Aviv, (1) Glass Museum; (2) Kadman Numismatic Museum; (3) Ceramics Museum; (4) Museum of Ethnography and Folklore; (5) Museum of Science and Technology; (6) Tel Quasile Excavation, Wed. — 10 a.m.-8 p.m., Sun., Mon., Tues., Thurs, 10 a.m.-5 p.m.; Fri., 10 a.m.-1 p.m. History of Tel Aviv; (8) Alphabet Museum; 26 Rehov Bialik: (7) Museum for the ... Sun. through Thurs. — 9 a.m.-5 p.m. Fri. — 9 a.m.-1 p.m. Sat. — closed. 10 Mifrats Shlomo, Yafo: (9) Museum of Antiquities of Tel Aviv-Yafo: Sun, Mon., Tues. 10 a.m.-5 p.m., Fri. 10 a.m.-1 p.m.

• **Tel Aviv University**
Conducted Tours: —
Free conducted tours in English, of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University — 10.30 a.m. Public Relations Dept. — Transportation — by public buses 25, 26, 79, 80. Free transportation on Mondays and Wednesdays — from hotels: 9.40 a.m. — Tadmor, Sharon, Acadia, Validor, Samuel, Astor, Dan, Park, Deborah, Adiv: 10 a.m. — Sheraton, Hilton, Ramat Aviv, Ami Shalom, Bazel. For further details, Tel. 416111, Public Relations Dept.
Bar-Ilan University: daily for free transportation please call public relations. Tel. 752103-4.
Hilton—Tel Aviv: H. Stern's duty-free jewellery. International guarantee. Government-approved.
ORT Syngalowski Centre, Derech Hatayasim. Tel. 33291.
National Religious Women's Organization (Mizrachi-Hapoel Hamizrachi Women) 166 Rehov Ibn Gvirol, Tel Aviv; for appointments call: Tel Aviv, Tel. 441151; 788942 Jerusalem, Tel 35282; 37169 afternoons.
Moetzet Hapoalot-Pioneer Women. Daily tours Sun. through Thurs. 9 a.m. from Va'ad Hapoel Bldg., 34 Rehov Arlosoroff, Tel Aviv, Reservations, Tel. 261111.
Mizrachi Women's Organizations of America and Canada, 16-18 Rehov Dov Hoz, Tel Aviv, call Tel. 220187, 249108; Jerusalem, 22646, 51008; Haifa, 61628; Beersheba, 3171.
Wizo Club, 116 Rehov Hayarkon, Tel. 232039, 8 a.m.-2 p.m.
Hadassah Club, 80 Rehov Hayarkon, Tel. 56030.

— HAIFA —

• **Exhibitions:** —
Artists House, 24 U.N.O. Ave. Art Gallery. Exhibition of Paintings, by Erich Glas. Open daily, 10-1, 4-7 except Fri., Sat. 10-2
Hadassah Club, Youth Aliya Office, 22 Helsinitz, Tel. 64876, 69765.
Balfour Cellar — Kosher Restaurant and Dairy Bar Caters to everybody's taste and pocket-book. 3 Rehov Balfour.
Goldman Art Gallery, 93 Sderot Hanassi, exhibition of the painter George Sheuch, open on weekdays 10-1, 1-7, 8-10 p.m., Saturdays: 11-1, 6-9.30 p.m.

— REHOVOT —

Weizmann Institute of Science, conducted tours, Sun. to Thurs. 11 a.m. and 2.30 p.m.; Fri., 10.30 a.m. only; starting from the lobby of the Charles Clore International House.

— EIN HOD —

Ein Hod Gallery, exhibition of paintings, sculpture and ceramics. One-man show, Ovadia Alkara — Paintings, open daily, 9.30-5.30.

SATURDAY
— JERUSALEM —

Organ Music by Philip Regev every Saturday at 11.30 a.m. Y.M.C.A. Auditorium. Public welcome.

SPANISH FISH SPECIALITIES

Intimate atmosphere.
First-class service
Under the management of Ya'akov Safran
Open daily from 12 noon to 2 a.m., incl. week-ends
Diners Club credit cards accepted

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49 IVEN-GVIROL STR., T.A. TEL. 265763

TRACLIN ART GALLERY
EXHIBITION OF THE PAINTER YAAKOV MALKA
Hours: Weekdays — 8 a.m.-1 p.m., 4-8 p.m.
Fridays — 8 a.m.-2 p.m.
Saturdays —11 a.m.-1 p.m., 5-9 p.m.
TRACLIN ART GALLERY
4 Rehov Baerwald, Opposite Zion Hotel, Haifa.

The Israeli Opera
1 Allenby Road, Tel Aviv, Tel. 57228
Tomorrow, February 20
THE BARTERED BRIDE

MOADON HAOLEH
TEL AVIV
An Academic Group of single persons over 30 interested in CULTURAL and SOCIAL ACTIVITIES meets every Monday at Moadon Haoleh, 109 Rehov Hayarkon, Tel Aviv. Phone for invitation, 9-5 daily Tel. 230102 or 244768, Tel Aviv.

Kfar Saba, "Amal,"
Tuesday, Feb. 23, at 8.30
Programme:
In a Clearing, Whirligogs
The Great Peacock,
Kaleidoscope
Tickets at reduced prices from the Culture Department of Moetzet Hapoalim.

Tel Aviv, "Nahmani"
Tuesday, March 3, at 8.30
Premiere
Tickets in Tel Aviv: Rococo, Le'an and the other agencies, and the evening box office, Groups Tel. 263175, Tel Aviv.

BELKIN ADV.

BATSHEVA dance company

"Bat Sheva"—"Israeli dancers create sensation with their vitality."
(Toronto Daily Star)

FESTIVE GALA PERFORMANCES
on the return of the troupe from their successful tour of the U.S.A. and Canada

Programme: Curtains, Cave of the Heart, Ein Dor, Percussion Concerto, Time for Waiting, To Know No Shadow, Errand, Into the Maze, Baroque Concerto No. 5

NAHARIYA, "Hod," Thursday, Feb. 18, at 9.00.

TEL AVIV, "Habima" Hall, Tuesday, Feb. 23, at 8.30, under the patronage of M.K. MENAHEM BEGIN.

TEL AVIV, "Nahmani," Wednesday, Feb. 24, at 8.30
TEL AVIV, "Nahmani," Thursday, Feb. 25, at 8.30.

NAHARIYA, "Hod." Monday, March 1, at 9.00.

JERUSALEM, "Beit Ha'am," Wed. March 3, at 8.30, under the patronage of the Mayor of Jerusalem, Mr. Teddy Kollek.

JERUSALEM, Hebrew University High School, Thursday, March 4, at 8.30.
YAGUR, "Yad Lamginim," Monday, March 8, at 9.00.
KIRYAT YAM, "Nitzan," Mon., March 15, at 9.00, Omanut La'am.

HAIFA, Municipal Theatre, Wed., March 17, 8.30. Tickets: "Nova" Agency. For subscribers to the Municipal Theatre, 25% reduction.

Tickets: Tel Aviv, "Kanaf," other agencies and at the box office on the evening of the performance. Jerusalem, Cahana, "Le'an Ha'Erev" and at the box office on the evening of the performance.

THE LITTLE ENGLISH THEATRE PRESENTS

"Sweet Bird of Youth"
by
Tennessee Williams
Directed by MAXINE ELIAZ
Set designed by ELI SINAI
OPENING NIGHT: SUNDAY, FEB. 28, AT THE Z.O.A. HOUSE AT 8.30 P.M.
Also every Sunday and Wednesday
Tickets: Rococo, Union, Z.O.A. House

the israel museum, jerusalem
THIS WEEK AT THE MUSEUM

Monday, Feb. 22, 4 p.m.	YOUTH WING FILM CLUB "The Cat Who Wears Glasses"
Tuesday, Feb. 23, 4.30 and 8.30 p.m.	ART FILM CLUB "I Met Some Happy Gypsies Too" (Yugoslavia, 1966). Directed by Aleksander Petrovic
Tuesday, Feb. 23, 7-8 p.m.	LECTURE (Hebrew) "Islamic Art in Jerusalem" Dr. Miriam Rosen-Ayalon Lecture XII in the series: "Jerusalem — Dream and Reality." In cooperation with Bnei Brith Hillel Foundation Tickets are available in advance at the Museum box office
Wednesday, Feb. 24, 8.30 p.m.	"New Sounds & New Shapes" — AN AUDIO VISUAL PERFORMANCE by Yossi Mar-Chaim (Electronic Instruments) and Avital Geva (unexpected shapes) On the occasion of the exhibition "Concepts and Information" Members: IL2.-, Non-Members IL3.- Tickets at agencies and on evening of concert at the Museum

Special Exhibitions
Concepts and Information
Aviva Uri — Drawings
Athens — Its Golden Age — Youth Wing (from Feb. 20)
Sculptures from the Museum Collection
Dubuffet — Graphics
Ancient Coining Methods

Special Exhibit
Menorah and Goblet from Synagogue at Ein Gedi

Special Exhibit at Rockefeller
"Chariot Krater," Tel Dan, Middle of 14th century B.C.E.

תיאטרוני ישראל

התיאטרון העירוני חיפה — תיאטרון הקאמרי — התיאטרון הלאומי הבימה

Haifa Municipal Theatre
Little Theatre
END OF THE GAME
by Samuel Beckett
Direction: Nila Chelton
Haifa, Sun., Feb. 21
Jerusalem, Mon., Feb. 22; Wed., Feb. 24
THE LOWER DEPTHS
Haifa, Sat., Feb. 20
Rishon Lezion, Mon., Feb. 22
Haifa, March 11
Mifal Omanut La'am
Afula, Sun., Feb. 21
MANDRAGOLA
A Comedy
Haifa, Sun., Feb. 21 (Tickets of Jan. 10 valid)
Haifa, Mon., Feb. 22 (Tickets of Jan. 11 valid)
Haifa, Tues., Feb. 23
Haifa, Wed., Feb. 24
Netanya, Feb. 25

The Cameri Theatre
Première
THE BACCHANALIANS
Tel Aviv, Sat., Feb. 20
Tel Aviv, Sun., Feb. 21
Tel Aviv, Mon., Feb. 22
UBU ROI
A Comedy
Jerusalem, Sat., Feb. 20
Haifa, Tues., Feb. 23
Pardes Hana, Wed., Feb. 24
Rehovot, Thurs., Feb. 25
Tel Aviv, Nahmani, Sat., Feb. 27
THE LOWER DEPTHS
Haifa, Sat., Feb. 20
Rishon Lezion, Mon., Feb. 22; Tues., Feb. 23
Jerusalem, Wed., Feb. 24
Tel Aviv, Thurs., Feb. 25
Mifal Omanut La'am
Afula, Sun., Feb. 21
PRINCESS YVONNE
Tel Aviv, Nahmani, Sat., Feb. 20; Sun., Feb. 21

Habimah
Première
PEER GYNT
Tel Aviv, Large Hall
Sat., Feb. 20, at 8.30
Sun., Feb. 21, at 8.30
Mon., Feb. 22, at 8.30
THE JEWS OF SILENCE
Brussels, Feb. 25
Antwerp, Feb. 27
Amsterdam, Feb. 28
CHAIRS
Haifa, Sat., Feb. 20
Tel Aviv, Beit Arlosoroff,
Sun., Feb. 21, at 8.30
Mon., Feb. 22, at 8.30
Wed., Feb. 24, at 8.30
Thurs., Feb. 25, at 8.30
THE LIAR
A Comedy
Tel Aviv, Small Hall Sat., Feb. 20, at 7-9.30
Omanut La'am,
Dimona, Feb. 21
Tiberias, Feb. 22
DELICATE BALANCE
Tel Aviv, Small Hall
Sun., Feb. 21, at 8.30
Mon., Feb. 22, at 8.30

BELKIN ADVT.

Tel Aviv Cinemas

Commencing Saturday, February 20, at 7.15 and 9.30 p.m.
Weekdays at 4.30—7.15—9.30
See times of performances of individual cinemas

ALLENBY Tel. 57820
7th week
ELLIOTT GOULD
IN A DAVID L. WOLPER Production
"I LOVE MY...WIFE"
BRENDA VACCARO • ANGEL TOMPKINS
4.30, 7.10, 9.30

ARMON DAVID Tel. 220954
3rd week
The Shameless
Adults only
4.30, 7.30, 9.30

BEN YEHUDA Tel. 228409
2nd week
PELE, CHARLTON, RIVA, BECKENBAUER, BANKS, MOORE and MULLER.
Never before has such an array of talent been assembled at one time!
THE WORLD AT THEIR FEET
MEXICO 70
ON THE BIG CINEMA SCREEN IN COLOUR
4.30, 7.15, 9.30

CHEN Tel. 226957
ISRAEL PREMIERE

based on the play by
NEL SYMON
In colour — 4.30, 7.15, 9.30

CINERAMA
4th week
7 & 9.30
Top stars of the international screen
Yul Brynner, Franco Nero, Orson Welles, Silva Coscina, Hardy Kruger, Sergei Bunderchuk, Curt Jurgens
in

THE BATTLE OF "NERETVA".
On 70mm. film, full stereophonic sound, in colour, 3 years in production. Thousands of soldiers of 4 armies, masses of participants!

ESTHER Tel. 225610
2nd week
CABLE HOGUE
JASON ROBARDS
STELLA STEVENS
DAVID WARNER
4.30 7.15, 9.30
Adults Only

GAT Tel. 267888
2nd week
JEAN PAUL BELMONDO
CATHERINE DENEUVE
in Francois Truffaut's film:
LA SIRENE DU MISSISSIPPI
Adults Only
In colour — 4.30, 7.15, 9.30

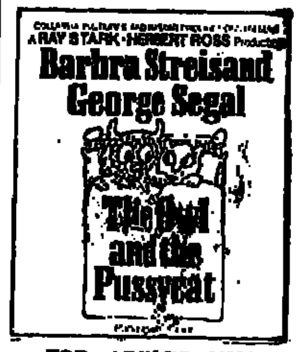
EDEN Tel. 57450
3rd week
The Indian Film
GOPI
DILIP KUMAR
SABIRA BANU
4.00, 6.45, 9.00

HOD Tel. 226226
5th week
Diary of a Mad Housewife
Richard Benjamin
Carrie Snodegrass
4.30, 7.15, 9.30

GORDON Tel. 244366
8th week
The Virgin and the Gypsy
JOANNA SHIMKUS
FRANCO NERO
based on the novel by
D. H. Lawrence
Adults only — in colour
4.30, 7.15, 9.30

MAXIM Tel. 227457
8th week
a film by Frank Perry
LAST SUMMER
BARBARA HERSHEY
HOWARD THOMAS
BRUCE DAVIDSON
CATHY BURNS

MOGRABI Tel. 58331
4th week



FOR ADULTS ONLY

OPHIR Tel. 613321
ISRAEL PREMIERE

4.30, 7.15, 9.30

ORION Tel. 624025
2nd week

in a thrilling spy story
in colour, adults only
4.30, 7.15, 9.30
A "Seven Star Film"

PARIS Tel. 236605

ANIMAL FARM
based on
GEORGE ORWELL'S
parable
A "Forum Film" release
10, 12, 2, 4, 7.15, 9.30

Jerusalem Cinemas

Commencing Saturday, February 20, at 7.00 and 9.00 p.m.
Weekday: 4.00, 700 and 9.00 p.m.

ARNON Tel. 26391
4th week
LAST SUMMER
BARBARA HERSHEY
RICHARD THOMAS
BRUCE DAVIDSON
Colour — For adults only
No complimentary tickets
Saturday: 7.00 — 9.15
Weekdays: 4.00, 7.00, 9.00

CHEN Tel. 22955
3rd week
Starting Friday at 2.45
CHARLES AZNAVOUR
CANDICE BERGEN
starring in
The Adventurers

EDEN Tel. 23829
Starting Friday at 2.45
The Great Western
KILLER ADIOS

EDISON Tel. 24056
The Great Indian Musical
Pagla Kahin Ka
with
SAMI KAPOOR
ASHA PAREKH
PREM CHOPRA
HELEN
Eastmancolor

HABIRAH Tel. 26399
Starting Friday, 2.45
EVA RENZI
PAUL HUBSHMID
DAVID BUCK
in
TASTE OF EXCITEMENT
Someone was playing a murderous game with her sanity, and her life.
Thriller — in colour

JERUSALEM Tel. 35067
JAMES DEAN
. ELIZABETH TAYLOR
ROCK HUDSON
starring in the classic
GIANT
Performance at 8.00 only

ORION Tel. 22914
The dramatic film
Tick... Tick... Tick
with
JIM BROWN
GEORGE KENNEDY
Colour

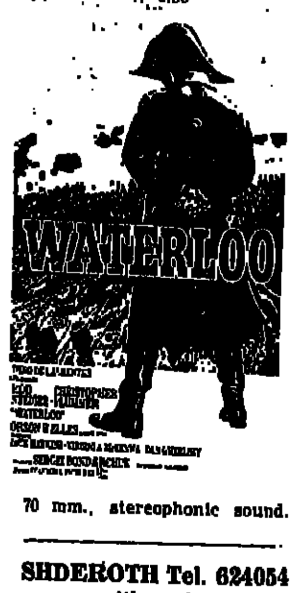
ORNA Tel. 24733
GEORGE SEGAL
EVA MARIE SAINT
starring in
LOVING
Colour
FOR ADULTS ONLY

RON Tel. 23104
2nd week
Alice's Restaurant
Today at 2.45

SEMADAR Tel. 33742
JEANNE MOREAU
OSKAR WERNER
in
JULES ET JIM

Tel Aviv Cinemas

PEER Tel. 443795
3rd week
evening performances only
7, 9.30



70 mm., stereophonic sound.

SHDEROTH Tel. 624054
4th week
The box office success of America and Europe in 1971
COTTON COMES TO HARLEM
RAYMOND SAINT JACQUE
GODFREY CAMBRIDGE
4.30, 7.15, 9.30

STUDIO Tel. 55817
14th week
LARRY KRAMER and MARTIN ROSEN present
ALAN BATES OLIVER REED
GLENDA JACKSON JENNIE LINDEN
a KEN RUSSELL film
D. H. LAWRENCE'S
"WOMEN IN LOVE"
with ELEANOR BRON
COLOR by DeLuxe United Artists

TCHELET Tel. 443950
HORST BUCHHOLZ
MIRIAM BRU
RESURRECTION
based on Tolstoy's novel
In colour — 4.30, 7.15, 9.30

TEL AVIV Tel. 228113
THE MAN WHO HAD POWER OVER WOMEN
used it . . . and used it . . . and used it
ROD TAYLOR
CARL WHITE
Adults only
Fri., 2; Sat., 7.15, 9.30
Weekdays, 4.30, 7.15, 9.30

ZAFON Tel. 445035
14th week
MGM Presents A Katzka-Loeb Production
KELLY'S HEROES

Clint Eastwood
Telly Savalas
Donald Sutherland
70 mm., stereophonic sound.
In colour
Saturday: 6.30 and 9.30
Weekdays: 6.00 and 9.00

ZAMIR Tel. 57455
4th week
The Complicated Girl
CATHERINE SPAAK
Day and night performances starting 9.30 a.m.

ZOHAR Tel. 824042
2nd week
The dramatic Turkish Film
The Handcuffed Girl
TURKAN SORAY
EDIZ HUN
Saturday, 7.15, 9.15
Weekdays, 4.30, 7.15, 9.30

Haifa Cinemas

Commencing Saturday, February 20, at 6.45 and 9.00 p.m.
Daily at 6.45 and 9.00 p.m. — Matinée at 4.00 p.m.

AMPHITHEATRE Tel. 64018
6th week
The biggest, funniest, best American war comedy ever made
M.A.S.H.
Starring
ELLIOT GOULD
Panavision and colour
For Adults Only
No Compl. Tickets
Perfs. at 6.45, 9.15

ARMON Tel. 64848
2nd week
WATERLOO
THE BATTLE! THE MAN! THE DEFEAT!
Starring
ROD STEIGER
CHRISTOPHER PLUMMER
ORSON WELLES
JACK HAWKINS
VIRGINIA McKENNA
A Columbia release
Panavision and colour

ATZMON Tel. 63003
After seven successful weeks in Tel Aviv, now in Haifa, one of the best films about today's youth
LAST SUMMER
with BARBARA HERSHEY
RICHARD THOMAS
In Technicolor
FOR ADULTS ONLY

BEIT ROTHSCHILD, Mt. Carmel Tel. 83424
A most interesting film
ENTERTAINING MR. SLOANE
Technicolor, For adults only
Performances at 6.45, 9.00
Except Sun. and Wed.
at 6.45 only

CHEN Tel. 66272
6th week
ELLIOT GOULD
('Bob, Carol, Ted, Alice')
Oscar nominee 1970
and Candice Bergen in
Getting Straight
For adults only
No complimentary tickets
Owing to length of film two perfs. nightly, at 6.30, 9.00

MAY Tel. 62856
4th week
Starring MARK LESTER
LIONEL JEFFRIES
SUSAN GEORGE
The Eyewitness
In Technicolor

MORIAH Tel. 242477
FRANKIE HOWARD
WITTNEY JAMES
in the roaring comedy
Carry on Doctor
In Technicolor

MIRON Tel. 63003
5th week
GEORGE C. SCOTT
KARL MALDEN
in
PATTON A Salute to a Rebel
Technicolor and Cinemascope
Stereophonic sound
No Compl. tickets
Perfs. at 6, 9 sharp please

ORAH Tel. 64017
2nd week
Jane Fonda and Susannah York
in one of the greatest films of the year
They Shoot Horses Don't They?
In Cinemascope and colour

ORION Tel. 523939
HAIFA PREMIERE
MARGARET TAYLOR
in the great sex film
LADY'S DESIRE
(the diary of a woman flitting from man to man)
FOR ADULTS ONLY
6 nonstop perfs. from Friday

ORLY Tel. 31868
A true story of World War II
GOTT MIT UNS
starring
FRANCO NERO
RICHARD JOHNSON
Eastmancolor
Only two evening perfs.
6.45 and 9.00

PEER Tel. 62232
After its great success in Tel Aviv
Claude Lelouche's finest film
UN HOMME QUI ME PLAIT
with
JEAN PAUL BELMONDO
ANNIE GIRARDOT
A United Artist release
in colour

RON Tel. 69069
M.G.M.'s acclaimed production of William Shakespeare's
JULIUS CAESAR
in 70 mm., stereophonic sound track
Starring
MARLON BRANDO
JAMES MASON

SHAVIT Tel. 85845
A great suspense action film
THE KREMLIN LETTER
Sat., 6.45; Sun., 6.45, 9.00; Mon., 6.45; Tues. and Thurs., 6.45; Wed., 6.45 and 9.00

Ramat Gan Cinemas

ARMON Tel. 720706
JAMES GARNER
A MAN CALLED SLEDGE
In colour — 3 performances
4, 7.15, 9.30

OASIS
SIDNEY POITIER
MARTIN LANDAU
THEY CALL ME MR. TIBBS
4, 7.15, 9.30

HADAR Tel. 728822
4th week
4.00 — 7.15 — 9.30
After 18 successful weeks in Tel Aviv, the film of the year
EYEWITNESS
with MARK LESTER
the boy-star of "Oliver"
In colour

ORDEA Tel. 721720
2nd week
The unusual film
WOODSTOCK
3 days of peace, music and love
JOAN BAEZ
JIMI HENDRIX
and many others—in colour

RAMA Tel. 721912
Saturday, 6.30, 9.30
Weekdays, 6 and 9
CHARLES AZNAVOUR
CANDICE BERGEN
ERNST BORGNINE
The Adventurers
Cinemascope — colour

RAMAT GAN
7.15, 9.30
THE LAST WARRIOR
ANTHONY QUINN
SHELLY WINTERS
Cinemascope — colour

Petah Tikva

SHALOM Tel. 917480
Saturday and all week 7 and 9.15
(except Tuesday at 6.45 only)
A VIOLENT NIGHT AT JERICHO
DEAN MARTIN
GEORGE PEPPARD
Matinee at 3.30:
BANDIT OF TANDAHAR

The POSTER

Theatre

THE LOWER DEPTHS (Cameri-Haifa) — A beautiful production of one of the great plays of the world repertoire. Director Ily Kalus and a huge cast have done their very best to bring Maxim Gorky's 68-old-year play of human suffering to a modern audience. HAIFA M.T. Sat. AFULA (Kolron) Sun. RISHON LEZION (Tiferet) Mon., Tues. JERUSALEM (Beit Ha'am) Wed. TEL AVIV (Cameri) Thurs.

LA MANDRAGOLA (Haifa) — Yaacov Shabtai has given Machiavelli's 400-year-old comedy some racy Hebrew dialogue and Michael Alfreds directs in the informal, disreputable, street-corner fashion of commedia dell'arte. The results are satisfactory; especially enjoyable are the acrobatics. (See review). HAIFA M.T. Sun., Mon., Tues., Wed. NETANYA (Sharon) Thurs.

END GAME (Beckett) (Haifa M.T.) — HAIFA M. T. Sun., Wed., Thurs. JERUSALEM Mon.

KING UBU — (Cameri) more than seventy years ago Alfred Jarry shocked Paris with his obscene language and the picture of bestiality of the human race. The language no longer shocks, but the picture has since become cruelly accurate. Directed with his customary inventiveness by Shmuel Bunim. JERUSALEM (Beit Ha'am) Sat. BEERSHEBA (Keren) Mon. HAIFA (Shavit) Tues. HARDES HANNAH (Dekel) Wed. REHOVOT (Beit Ha'am) Thurs.

PRINCESS YVONNE (Cameri) — The late Polish novelist Witold Gombrowicz wrote a strange play about a girl who was so exceptionally unattractive that a Prince fell in love with her. An interesting, often amusing, play which somehow does not add up. Perhaps the direction is wrong. TEL AVIV (Nahmani) Sat. Sun.

THE BACCHAE (Cameri) — One of the glories of ancient Greece, Euripides' BACCHAIANS is the tragedy of a king who dared to resist a god — Dionysus. Under the direction of Arieh Sachs, the show promises to be a powerful experience. (Not yet reviewed). TEL AVIV (Cameri) Sat., Sun., Mon., Tues., Wed.

THE LIAR (Habimah) — Goldoni's play about a pathological liar is given a so-so preparation by newcomer director Reuven-Radu Miron, with a cast which has a great deal to learn about acting in an 18th-century comedy. TEL AVIV (Habimah) Sat. TIBERIAS Mon. NAZARETH Tues. SDEROT Wed. GIVAT OLGA Thurs.

CHAIRS (Habimah)—Ionesco's play about two old people and a room full of empty chairs makes for an evening of great theatre under the direction of David Levin, with Lia Koenig and Shlomo Bar Shavit delivering virtuoso acting, against a stunning set by Ruky Schwartz. HAIFA Sat. TEL AVIV (Ohel) Sun., Mon., Wed., Thurs.

A DELICATE BALANCE (Habimah) — TEL AVIV (Beit Moro) Sun., Mon.

PEER GYNT (Habimah) — Ibsen's masterpiece about the man who sought himself all over the world and in other people, comes to Habimah under the direction of Yossi Israeli, with Yossi Banai in the title role. (Not yet reviewed) TEL AVIV (Habimah) Sat., Sun., Mon., Wed., Thurs.

KATAKI (Godik) — Two men on an island, an American and a Japanese soldier during World War II, start out as enemies and wind up as friends. An interesting idea results in but a routine play. Excellent performance by visiting actor who speaks only Japanese. HERZLIYA (David) Fri. JERUSALEM (Khan) Sat. ASHKELON (Rachel) Sun. MA'ALOT (Ma'alot) Mon. NAHARIYA Wed. MERHAVIM (Beit Ha'am Haezori) Thurs.

THE BUTTERFLIES ARE FREE (Godik) — The comedy which captured Broadway, deals with the eternal problem of the generation gap. Directed by Leonard Schach, with Rachel Marcus in the leading mother role. HAIFA (Shavit) Fri., Thurs. TEL AVIV (Ohel) Sat., Tues. OR YEHUDA Mon. YIFAT (Ulam Hatarbut) Wed.

A SEPHARDIC ORCHARD (Bimot) — HOLON (Armon) Fri. JERUSALEM (Mitchell) Sat., Mon. KIRYAT SHMONA (Snir) Tues. YAGUR (Yad Lemaginim) Wed. TEL AVIV (Beit Hayal) Thurs.

FROM THEN TILL NOW (Off-Beat Theatre) TEL AVIV (Martef) Fri., Sat., Tues.

IT TURNS (Martef) — Yosef Mundy's fascinating drama about Theodor Herzl and Franz Kafka meeting in a home for the insane, and discussing matters which concern us all very much. TEL AVIV (Martef 2) Fri., Thurs.

GROOVE-IN (Off-Beat Theatre) — TEL AVIV (Martef 1) Sun.

THE DOCTOR and HIS DIVORCEE and FERNHEIM (Martef). Two stories by the great Hebrew novelist discreetly adapted for a postage-stamp stage by young, sincere actors. TEL AVIV (Martef 2) Sat., Mon., Tues., Thurs.

A TASTE OF HONEY (Tzavta) — revival of Shelagh Delaney's 13-year-old play proves its lasting value as a poignant story of a teenage girl reaching out of her sordid surroundings for a bit of happiness. Directed with sensitivity. Well acted. TEL AVIV (Tzavta) Fri. (Midnight).

FAMILY ALBUM (Tzavta) — A collection of sketches dealing with family situations, mainly lack of communication between fathers and sons. The writing is banal and so is the rest. (See review). SARID Fri. UNIVERSITY RAMAT AVIV Sat. TEL AVIV (Tzavta) Sun., Mon.

THE WANDERINGS OF A TUNE (Tzavta) is a grab-bag of songs and stories covering some three thousand years of Jewish living, from the prophet Isaiah to modern Hebrew poets and versifiers. Peter Freistadt directed the show with good taste, and in the centre of the cast is Becky Freistadt, a versatile, charming performance. KIRYAT GAT Tues.

HE WHO ENTERS THE SEA (Young Theatre) A political melodrama by Yoram Matmor purporting to show that we live in a sea of corruption where former army officers now at the head of big business rule the country and you and me. Not at all convincing. (See review). TEL AVIV (Mifal Hapayis) Sat.

The "Deller Consort," founded by Alfred Deller in 1950 to perform music from the Renaissance and the Baroque in authentic performances, starts its long-awaited presentation in Israel this coming week. Following Deller's solo appearances with the Israel Chamber Ensemble three years ago, which earned enthusiastic reactions from the public, the visit was made possible through the British Council.

At the Cinema

Jerusalem

LOVING — Trials and tribulations of married life are given an original twist aided by first-class performances from George Segal and Eva Marie Saint. He is a commercial artist who feels bogged down by both work and married life and she is the devoted wife who finds it hard to put up with her husband's shenanigans. Wryly entertaining.

ALICE'S RESTAURANT — Delightful version of the famous Guthrie talking record of how to beat the draft in the U.S. Fun not only for flower children.

JULES AND JIM — Rerun of Truffaut's famous story of a menage a trois, with fine performances from Jeanne Moreau and Oskar Werner. Should be seen.

Tel Aviv

LA SIRENE DU MISSISSIPPI — Mixture of thriller and love story directed by Francois Truffaut who has once again drawn on a novel by mystery writer William Irish for his story. The inimitable Jean-Paul Belmondo plays a wealthy owner of a cigarette factory on an island in the Indian ocean who has advertised for a bride in the matrimonial column of a French newspaper. When she arrives on the steamer "Mississippi" she proves to be an entrancing blonde (Catherine Deneuve), not at all like the photograph he had received. But she has a satisfactory explanation and the two marry. It is not too long before events take a peculiar turn which leads them to Europe. The film is exciting, most of the time and nearly always delightful to the eye and Catherine Deneuve's cold beauty just suits the part of the mermaid who enchants men and leads them to destruction.

THE BALLAD OF CABLE HOGUE — The Wild West at the turn of the century with Jason Robards as Cable Hogue who is left to die of thirst in the desert but lives to establish a nice little business and to forgive his enemies. David Warner ("Morgan") plays an itinerant so-called preacher with evident enjoyment and Stella Stevens is a prostitute with the traditional heart of gold. Directed by Sam Peckinpah ("Willie Boy"), it is mostly played for laughs and does have some amusing moments but the usually fine actor who plays the chief role is badly miscast.

Haifa

GOTT MIT UNS — An Italian-Yugoslav production in English about the maintenance of discipline among German prisoners of war by their own officers in a British internment camp. Rather unsavoury story, said to be true. Not a bad film, however, quite well directed and, since the end cannot really be guessed until the final sequences, the audience is kept metaphorically on its toes right through.

Three of the "Triplets Plus One", a Philippines group now appearing at the Sheraton Tel Aviv's Magic Garden nightclub. They are seen here in the famous — and dangerous — bamboo dance.

MUSEUM HAARETZ — TEL AVIV
MUSEUM CENTRE RAMAT GAN

GLASS MUSEUM
Temporary exhibition: Hebron glass

KADMAN NUMISMATIC MUSEUM
CERAMICS MUSEUM
Temporary exhibition: Scandinavian ceramics*

MUSEUM OF SCIENCE AND TECHNOLOGY
Temporary exhibition: The Drawing Computer

MUSEUM OF ETHNOLOGY AND FOLKLORE
Temporary exhibition in memory of S. ANSKY*
Tel Qasile Excavations
Nechushtan Pavilion — Timna Excavations
*with the kind assistance of Museum Ha'aretz

Open: Sun., Mon., Tues., Thurs. 10 a.m.-5 p.m.
Wed. 10 a.m.-8 p.m.
Fri. 10 a.m.-1 p.m., Sat. 10 a.m.-2 p.m.

LASKY PLANETARIUM
Daily presentations at 11.30 a.m., Tuesday at 7.15 p.m.

MUSEUM OF ANTIQUITIES, YAFO
10 Mifratz Shlomo. Hours as above.

HISTORICAL MUSEUM
26 Rehov Bialik. Open daily 10 a.m.-1 p.m., Saturday closed.

ALPHABET MUSEUM
26 Rehov Bialik. Open daily 10 a.m.-1 p.m., Saturday closed.

Music

All events start at 8.30 p.m. unless stated otherwise.

Jerusalem

COPENHAGEN STRING QUARTET — excellent ensemble from Denmark, plays for the Jerusalem Chamber Music Society works by Schubert (opus 29); Ginastera (opus 1); Beethoven (opus 182) — at the Wise Auditorium, Hebrew University Campus: Saturday.
MUSIC AT THE CAMPUS — The Copenhagen String Quartet plays Haydn (opus 64, No. 5) and Beethoven (opus 18, No. 4) — for students and lecturers, at the Wise Auditorium: Monday, at 1.15 p.m.
ISRAEL BROADCASTING SYMPHONY ORCHESTRA — Mendi Rodan, conductor; Claude Helffer, pianist from France; — Zvi Harel, cello — Mozart: Symphony No. 36, in C ("Linz"); Partos: Oriental Ballad for Cello and Orchestra; Bartok: Piano Concerto No. 1 — at the YMCA Auditorium: Tuesday.
DELLER CONSORT — Monteverdi: "Tirsi e Clori" (1616), a Ballet for Voices and Orchestra; Byrd: Missa for four-part voices; Handel: "Acis and Galatea", Opera Concerto — at the Jerusalem Khan, Subscription Concert No. 3, Thursday.

Tel Aviv

MUSIC AT THE MUSEUM — Uri Shoham, flute; David Chen, Violin; Hanoch Greenfeld, piano — works by Bach and Beethoven — at the Tel Aviv Museum, Beit Dizengoff: Saturday.
ISRAEL PHILHARMONIC ORCHESTRA — Paul Paray conducting; Misha Dichter, piano; Gila Yaron, soprano; Mordehai Ben-Shahar, baritone, the Tel Aviv Philharmonic Choir — Subscription Concert No. 7, Series "6": Saturday; Series "7": Sunday — Liszt-Mozart-Faure.
ISRAEL CHAMBER ENSEMBLE presents the "Deller Consort" — details as for Jerusalem — at the Beit Hechayal — Subscription Concert No. 3, Series 1: Sunday; Series "2": Monday.
JEREMY BROWN — English pianist, 23, gives first recital, under auspices of the British Council, with works by Mozart, Beethoven ("Waldstein"), Debussy and Brahms — at the ZOA House: Monday.

Haifa

I.P.O. — details as for Tel Aviv — Subscription Concert No. 6, Series "1": Tuesday; Series "2": Wednesday; Series "3": Thursday.
HAIFA SYMPHONY ORCHESTRA — Subscription Concert No. 6 — Pierre Michel Le Conte conducting; Alexander Tal, violin — Ravel-Mozart-Jolivet-Saint-Saens — at the Municipal Theatre Hall, Series "Ayin": Thursday.

Rehovot

DELLER CONSORT — details as for Jerusalem — at the Wix Auditorium: Saturday.

Ein Hashofet

DELLER CONSORT — details as for Jerusalem: Tuesday.

Rishpon

DELLER CONSORT — details as for Jerusalem: Wednesday.

Opera

The Israel National Opera presents: SMETANA: "The Bartered Bride", with Richmond, Baumwel, Bloch, Bechar, Fisch, Herdan, Berkman, Karis, Bassan (Saturday and Monday); Offenbach: "La Vie Parisienne", conductor: Franklin Choset (Sunday and Thursday); Rossini: "The Barber of Seville", with Avella, Baumwel, Bechar, Herdan, Karta; conductor: Laszlo Rooth.

Dance

BATSHEVA DANCE COMPANY — TEL AVIV (Habimah) Tues. TEL AVIV (Habimah) Wed., Thurs.
BAT-DOR DANCE COMPANY — KFAR SABA (Amal) Tues.
BERTHA YAMPOLSKY and HILLEL MARKMAN BALLET — HAIFA (Shavit) Mon.

Talks

GARIN — Panel discussion led by Hilda Gross and other members of the first non-agricultural moshav (Moadon Haoleh, J'lem). Mon. 4 p.m. Refreshments. All welcome.

Eating out

EL MAR (49 Ibn Gevirol, Tel Aviv) — a seafood restaurant par excellence, but one can get a pretty good steak, as we did. Recently opened, it seems to be quite popular; we found it full despite the dreary weather. The hors d'oeuvres made no deep impression, but the fried shrimp in an oil-and-garlic sauce was soft and juicy and wonderfully spiced. The fillet was made of first-rate meat; we could practically cut it with the fork. Our companion's prawns, on the other hand, caused her a bit of trouble because the shell did not come off easily, evidently a result of undercooking. The prawn meat was good, however, and served with a delicious hot sauce. We finished off with a chocolate mousse and strawberries topped with whipped cream. The service was excellent, the Spanish decor pleasant. The price for two with a half bottle of rosé and tip, was IL38. M. D.